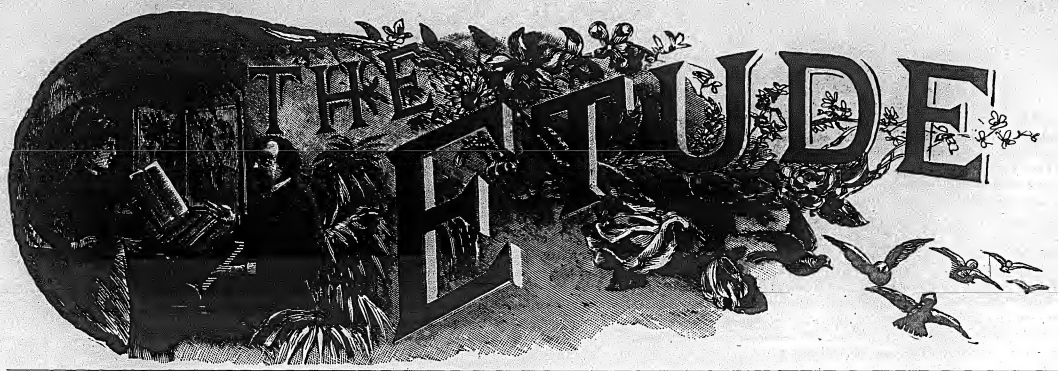
4-1-1891

Volume 09, Number 04 (April 1891)

Theodore Presser



VOL. IX. PHILADELPHIA, PA., APRIL, 1891. NO. 4.

THE ETUDE.

PHILADELPHIA, PA., APRIL, 1891.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, $1.50 PER YEAR (payable in advance).
Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrearages are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,
1704 Chestnut Street. PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2926, New York City.]

HOME.

BOSCOVITZ is in London.

KANSAS CITY has a Ladies' Violin Club.

NEW YORK is talking of a Music Social Club.

MRS. GROVER CLEVELAND is studying the violin.

JOHANN STRAUSS' new waltz is called "Great Vienna."

"DER FREISCHUTZ" has been given 429 times in Vienna.

MR. E. B. PERRY, the Boston pianist, is giving 40 recitals in the South.

PHILADELPHIA is about to organize a local music teachers' association.

MRS. THURBER will bring a leader from Europe for her new National Orchestra.

SCHARWENKA visited the New England Conservatory in Boston and played to the students.

ARTHUR SULLIVAN'S grand opera "Ivanhoe" is meeting with unqualified success from the English music public.

S. G. PRATT has in preparation his "Allegory of the War in Song," which will consist of songs of pathos and patriotism.

AN effort is being made to induce Herr Scharwenka to become the head of a new Conservatory of Music in New York City.

WE learn from New York papers that Solomon Jadassohn has connected himself with Lambert's New York Conservatory of Music.

DE PACHMANN has signed a contract binding him to give another series of recitals in America next year, under his present management.

BLIND TOM, once more upon the stage, has lost none of his genius, although there were stories of his being retired in a pitiable imbecile and pauperized condition.

A NEW string quartet by Arthur Foote was performed for the first time at the concert in Boston on the 16th by the Kneisel Quartet. The adagio and the final allegro are especially praised.

THE international copyright law, recently passed by Congress, will go into effect July 1st. It is said that this law will induce many music publishers of Europe to establish branch houses in this country.

TERESA CARRENO, who is known all over Europe as the "American Pianiste," is extending her triumphal tour eastward, having been heard lately in Hungary and Russia. The Buda-Pesth journals call her the "Female Rubinstein."

THE oldest composer, and pianist now living is De Kontski, who will celebrate his seventy years of artist life on March 28th, when he is seventy years of age. He began his career at a very early age, not alone as a player but as composer. He received instruction from Beethoven.

THE new Music Hall in New York will be opened by a festival in which the great Russian composer Tschaikowsky, Frau Mielke, Miss De Vere, Frau Ritter-Goetze, Campanini, Dippel, Fischer, Reishmann, and the Symphony and Oratorio societies will take part. The dates have not as yet been decided upon.

FOREIGN.

MME. MINNIE HAUK has returned from Europe.

THE King of Denmark attended Gade's funeral.

LEIPSIC has one hundred and fifty flourishing choral societies.

HENSCHEL is about discouraged by the lack of support for his London orchestra.

"KNIGHT PAZMAN," Johann Strauss's new opera, was produced last month at the Vienna Count Opera House.

THE Beethoven House at Bonn is now open to the public. A large number of portraits, busts and autographs, the composer's instruments, his last grand piano (still in good condition), and the aural appliances he used, are among the most interesting relics on view.

HOW CAN WE MAKE OUR PUPILS PRACTICE?

BY PERLEE V. JERVIS.

One of the most serious problems that confronts the piano teacher is that of making his pupils practice. The writer refers more especially to those pupils that form so large a proportion of every teacher's class, who, through laziness, lack of interest or pure obstinacy, will not work with any regularity or thoroughness. How shall we induce such pupils to practice conscientiously? The answer to this question would also be an enumeration of the qualities that go to make up the successful teacher. In order to cope with the problem, the teacher must be systematic, firm yet kind, full of tact, able to read character quickly, thoroughly in earnest, enthusiastic, never discouraged, and possessed of an unlimited amount of patience. The first thing that *must* be done is to interest the pupil. Sacrifice everything else to this aim, for until an interest is aroused, you will get no work worthy of the name. To do this tact and judgment are necessary. The pupil must be made to feel that the study of music, instead of being a drudgery, is a most delightful recreation. Be sparing of exercises (for the first two or three lessons the writer gives none at all), and as you hope to make a musical pupil, touch not the soul-destroying études of Czerny, Koehler & Co. Start instead with some pleasing piece, easily within the technical powers of the pupil, and sometimes let the pieces be too easy rather than the reverse. Lead up to difficulties gradually. Nothing discourages a pupil so quickly as to encounter at the beginning difficulties that he cannot overcome. *Never* give a pupil a piece that he does not thoroughly like. It is a waste of time and energy to endeavor to make a pupil of the class with which we are dealing work on something distasteful to him. Have a selection of pieces all carefully graded as to difficulty, touch and points to be made in teaching; suppose the first difficulty to be attacked is that bête noir of the piano teacher, the formation of the legato touch. Select a number of pieces which call for, as nearly as possible, nothing but legato playing. Play these for the pupil until he selects one that thoroughly pleases him; owing to the careful grading of pieces just mentioned, it will be seen that it is immaterial *which* one is chosen. With the selection of this piece an important step has been taken. The pupil feels that he is having his own way (which counts for a great deal with an obstinate pupil), while in reality he is studying on the lines carefully planned out for him by the teacher. Having chosen the piece the next thing is to get the pupil to practice it. Be satisfied with small results at first; give the pupil but *one* point at a time, and keep at that until it has been overcome. Do not confuse and overburden him by too many details. Many faults must be passed in silence at present; when one has been conquered it is time enough to attack the next. Praise every honest effort, even when the result is small; find as little fault as possible; endeavor to encourage the pupil rather than dishearten him with too severe criticism. Criticise from the standpoint of *his own* advancement, not *yours*. It is not rational to expect such a pupil to approach closely to an ideal that you have only attained after years of practice. When a pupil comes with an imperfectly prepared lesson, that you are certain is the result of carelessness or laziness, give it to him over again. After a few repetitions of this dose he will see that you are in earnest, and in self-defence will begin to work more carefully.

Study the character of your pupils, it will give you a key to their management; no two are alike, some respond to praise, others require harsher treatment. You may reach some through their pride, others by a spirit of emulation. Do not be discouraged with an apparently stupid and careless pupil, or give him reason to suspect that you are discouraged. Some of the writer's best workers have been evolved from apparently hopeless cases, but they have required the most careful treatment during the period of evolution. Work just as carefully and enthusiastically with the most trying pupil as you would with the most brilliant. Let the former feel during a lesson that you are much interested in his welfare, and above all things never let the slightest exclamation of impatience escape you. Children in particular are close observers, and during the first few lessons they are often silently but none the less surely forming an estimate of you that will be a most important factor in their after study.

When the pupil's interest has been awakened, and he shows a disposition to practice, divide his practice time systematically into periods, apportioning to each period its proper work; so much time for exercises, so much for piece study, review study, etc. If necessary make out a practice programme, prescribing the number of repetitions to be gone through daily, and let him enter the number of repetitions made, but do not be too pedantic. As you need exercises gradually introdnce them, but let each one have its definite aim; no exercises merely because they are exercises. The Mason two-finger exercise, accented scale and arpeggio and velocity work, aside from their inestimable value, will be novel to most pupils, and more cheerfully practiced by them than any other form of finger work. Strive to imbue your pupils with your own enthusiasm and love for the beautiful in art. Without these qualities you cannot do the best teaching. Finally, command the respect and admiration of your pupils by your own personal character. Let them feel your sympathy and warm interest in everything that pertains to them. But if your patient efforts are not crowned with success send them to some more gifted teacher than yourself.

HOW TO STUDY THE PIANO.

BY JAMES M. TRACY.

THE children of every well regulated family study music to some extent now-a-days, and therefore the piano becomes almost indispensable to them, especially where any pretension is made to social standing. It matters not whether instrumental or vocal music be the object, the piano presents the largest number of practical advantages for both. It seems singular at first that while so many try to learn the piano, so few ever become more than indifferent players, and yet, to those acquainted with all the requirements of the instrument and the prevalent manner of giving lessons on it, the wonder soon ceases. A large number of piano students employ as teachers persons who know little or nothing about the instrument, and are therefore totally incompetent to instruct them in that mastery over it which can alone bring the whole compass of its powers into play. Again, many who are ambitious to become players are incapable, or unwilling to listen to reason when it lays before them the best method towards that end. The more the true way is explained, the more unwilling are they to abide by it. They want to become facile players at once, yet *jump* the patient toil which leads to it. If something good in music is offered them they'll most likely cry it down. Still, it is the duty of the true teacher, even at the risk of unpopularity to try to enlighten them. We will cite an example or two, such as come almost daily under our personal observation. A young lady comes to us for instruction, and in answer to our question says she has taken lessons two or three years, in the town where she resides. She comes to us to get finished off, as she expresses it, and expects to accomplish this in one or two terms. After ascertaining what she has studied and what she wishes to accomplish, we ask her to play us something she has already learned. In the majority of cases, where the pupil has taken several quarters of lessons, the piece selected will be the "Maiden's Prayer," a rather showy piece, and a great favorite with country teachers. Notwithstanding that the piece has very little merit as a composition, it requires executive skill and knowledge of the subject to give it any decided character. However, so far as the musical character is concerned, we should never dream it had any, if we judged from the performances of most of our musical applicants. The only thing aimed at seems to be that they get through in some sort of *time*, regardless of other considerations. If the applicant has taken only a few terms, she generally plays some old-fashioned march or quickstep, thinking when it is finished that she has performed a most wonderful feat. But ask either one of these applicants to play a simple scale and she is dumbfounded. She thinks we are imposing upon her, for scales are, to her, dry, useless, and almost unheard of things. I do not say it for any want of respect, or as in any way derogatory to these scholors, but it is absolutely certain that not more than one out of a dozen who come to us from the country can play the simple scale of C through twice without making as many mistakes. Why is this? It must be owing mainly to poor instruction. But it may also be owing to the parents' interference, many of whom wish their children to attempt handling composition before they have mastered the sense of scales and exercises. Sometimes it is wholly the scholar's fault, who refuses to submit to the instructor's guidance. Very few who set out to study the piano have any adequate idea of what is required of them in order to become good or even passable players, or knowing, are willing to submit to the requirements. It is fair and natural to suppose that three-fourths of all who study the piano imagine they can make themselves perfect players in one or two years' time, and this by giving only two or three hours daily to practice. They begin with this absurd notion impressed upon their minds, and when time has forced the fact upon them that it cannot be done, they become discouraged, and a majority give up the study in utter disgust and despair.

Many of the false ideas which beginners start with are inculcated and propagated by uneducated persons, who foist themselves upon the public as skillful teachers as well as experts in all that relates to musical science, but if the truth were known they would be found to be ignorant of the first rudimental ideas. Art, to them, is a mere catchpenny industry, and, therefore, they feel no compunctions at the result of the erroneous views and false hopes they have fostered. Such instruction is common, and its evils have taken deep root in the public mind. It requires much persevering effort to overcome it, and this must come mainly through the medium of an intelligent musical press.

We have already said that the piano is capable of producing an endless variety of effects. Now, those who are about to study it, and wish to receive the greatest amount of good in the time they intend devoting to it, should select a teacher well known to be thoroughly master of his profession, and place their musical welfare in his keeping. Avoid the mountebank quack, who abounds everywhere, and is ever on the alert, offering, as an inducement, to give lessons at a price that no respectable professional, who has spent youth and substance in acquiring his art, would stop to stipulate for.

Like all else which comes under that head, lessons marked cheap, are *cheap*, indeed, and are generally proved so to the cost of the pupil, who, in the hands of a true teacher, is made to *unlearn* much that took time, means and patience to acquire. In short, if you cannot afford to take private lessons from an acknowledged master, go to a first-class institution, where only the best educated and most experienced teachers are employed. The advantage or necessity of procuring the best kind of instruction in the beginning, and settling on a desire to do everything thoroughly well, so far as possible, thus obviating the necessity of ever going over the same ground again, cannot be too earnestly impressed. One term of instruction from a competent teacher is worth more than a dozen from an incompetent one. Really, the poor instructor ought not to be thought of at any rate, for bad habits once formed are extremely difficult to break up.

We will give a few plain directions to those who cannot conveniently have good teachers, and also for those who have had equivocal instruction. Take some standard instruction book, and after examining the plates in the first part of the book, proceed to place the hand in position as directed for practice, and raising the fingers without in the least disturbing the position, play all the simple examples with each hand alone, watching carefully the finger action to see if it comes from the knuckles, as that is the proper fulcrum from which the fingers must in every case be moved. After these examples can be played through several times without mistake with one hand, both may be played together. Proceed in this way until you come to the scales, being careful to go strictly according to the directions given, else the practice will be of no real value. The thumb must be practiced in moving under the fingers and the fingers over the thumb, so as to avoid accents or spasmodic effects, which are very common and natural unless early and carefully attended to. This is a difficult point to gain, as the thumb is shorter than the other fingers, and from its peculiar construction, less tractable and flexible, and much more apt to give strong accents. Exercise the thumb till it can produce the same force and quality of tone as the other fingers. The carriage of the arm is also necessary to a fine, even rendering of the scales. Let the arm hang naturally down by the side, and ready to move up or down the keyboard without stiffness or restraint. Avoid turning or twisting the wrist, which is unnecessary to a good performance. When the scales can be played evenly and well, proceed to accent by two, three and four notes, as this accenting the notes gives strength and independence to all the fingers. The knuckles must not be raised or depressed, but form merely a straight line from the second joint back to the wrist. Keep all the fingers over the keys, without raising them np in the air, or allowing them to straighten out, for they get between the black keys and thus make many awkward mistakes. Let the hand follow the arm, and not the arm follow the hand. Always practice slowly in the beginning, never attempting to play faster than the fingers will move freely, easily and without apparent effort. Trying to play faster than the fingers can be controlled or have execution for, is a grave mistake, which cannot be too carefully guarded against. For playing arpeggois the thumb again becomes a very prominent member to watch in order to overcome the tendency it has of striking the key spitefully, and thus giving that tone too much prominence. Press the thumb in, well under, as soon as the hand is raised, and in returning, hold it on the key till the fingers are over it and in place. A very important thing to bear in mind is to always play in a legato or connected style, knitting together notes unless there are marks indicating a different rendering. In the study of octaves the arm and hands are held as in scale practice. Bring the hand up from the wrist in a perpendicular manner, as high as it is convenient to get it, resting a moment in this suspended position, then dropping it down on the key with a light, elastic touch, and spring instantly back to place. Wrist exercises are a hard, tiresome practice and must be indulged in sparingly, otherwise they produce bad results, but if properly used they render great assistance in acquiring a free, rapid execution. Anything that has a tendency to loosen and make the muscles of the arm and hand flexible should be certainly resorted to at any and all times. Sit at the middle of the keyboard in an easy, upright position, with the stool adjusted so that the elbow will be slightly elevated above the top of the keys. Hold the hand and fingers always over the keys so that they may be ready to press the key down when its turn comes, keeping the hand curved at the second joint of the fingers, pointing nearly a straight line from the knuckles back to the wrist. The arm should form nearly a parallel line with the keys, with the elbows slightly elevated, hanging down by the side in a manner to move freely up and down the keyboard at the will of the player. Don't bow the head at every note played, or make undue grimaces, but sit naturally and easy. For all beginners, we believe in melodious pieces when well composed, recommending them to go hand in hand with the dry, technical studies, as a means calculated to quicken the ear to correct sounds as well as to afford pleasure and encouragement to the pupil. It is just as important to cultivate a quick, musical perception as it is to gain a mastery over the mechanical department of piano playing. Either one without the other will never make a great performer. Teachers cannot encourage their pupils too much, either by kindness or giving them attractive pieces to study. Both are needed. Without them the student's work becomes dry and distasteful. We know of teachers who will not allow their pupils any pieces, but, in our opinion, it is a decidedly mistaken policy. Studies and pieces suited to the pupil's capacity should always be used in connection if satisfactory results are sought for.

CULTURE DOES NOT DEADEN THE APPRECIATION.

CHERUBINI was so moved upon first hearing a symphony of Haydn that "he trembled all over, his eyes grew dim, and this condition continued long after the symphony ended."

Berlioz says of himself: "While hearing certain pieces of music, my vital forces seem at first to be doubled. I feel a delicious pleasure in which reason has no part. The habit of analysis then gives rise to admiration. . . . My arteries pulsate violently. Tears often indicate a progressive stage of the paroxysm, which becomes more intense, and is followed by spasmodic contortions of the muscles, trembling in all the limbs, a total numbness in the feet and hands, partial paralysis of the optic and auditory nerves—I can no longer see—I can hardly hear—vertigo . . . almost swooning." . .

But it is not alone musicians who experience extraordinary effects. The great Italian poet, Alfieri, says in his memoirs: "This varied and enchanting music sank deep into my soul, agitating the inmost recesses of my heart to such a degree, that for several weeks I experienced the most profound melancholy, which was not, however, wholly unattended with pleasure. . . . I am fully convinced that nothing acts so powerfully upon the mind as all species of music, and particularly the sound of female voices. Nothing excites more varied or terrific sensations. The plots of most of my tragedies were either formed while listening to music, or a few hours afterwards."—*Charles Willeby.*

CONCERNING THE VIRGIL PRACTICE CLAVIER.

BY W. S. B. MATHEWS.

SEVERAL correspondents from time to time have requested my opinion of the Practice Clavier. When I was in New York, recently, my attention was called anew to this invention, in the manner following. Dr. Mason told me that, some months ago, he arranged with Mr. E. M. Bowman to occupy his teaching room, at Steinway Hall, upon the days when he was not in New York. One of the first additions which Bowman made to the furniture of the room was a Practice Clavier, which he used constantly—almost in every lesson. Every pupil of Dr. Mason's immediately noticed this new feature in the room and asked, "What, are you using the Practice Clavier?" Then Dr. Mason was obliged to say that his own position remained the same as previously, but that Mr. Bowman, for whom he had the regard of a brother, had introduced this new element. After some weeks of this kind of experience, Mr. Mason got a little tired of the matter, and began to realize that he really did not know anything about it. So one day, when a pupil failed to come to time, he sat down to the Practice Clavier to experiment upon it. He was just then interested in a new piece, and accordingly he tried what effect it would have to practice it upon the Clavier. To his surprise, when he tried a certain difficult rhythmic passage on it, he found that the "clicks" did not come evenly, and after quite a number of trials, they still refused to fall into their precise rhythmical order. Then he set himself to conquer the passage. He went through it slowly about fifteen minutes, until at length he could play it rapidly upon the Clavier and get the clicks evenly. Then he tried the same passage upon the piano, and to his great surprise, found that his technic had a fineness, delicacy and precision, which it had not previously had for years. He had learned something. So he set to work thereafter to practice a little every day; he called upon Mr. Bowman to show him how it worked, and he carefully followed out the directions. The result was that soon he was using the Clavier for his pupils, testing by its means the precision of their touch, and training the fingers to a refinement of action which upon the piano it is difficult to obtain—the more difficult in proportion as the pupil is occupied with the music. This was some time ago. In one of the numbers of the *American Musician*, last spring, he has a letter giving an opinion extremely favorable to the Clavier.

It is about three years since Mme. Rive-King told me that she depended upon this instrument to a very important extent for doing her concert practice, and that by its use her technic had reached a perfection which she had previously never been able to attain. Joseffy brought a Clavier with him when he last came to Chicago, and practiced upon it daily. Mr. Liebling found it in his room, and amused himself by testing its qualities. These are only a few of the indications I have had of the estimation in which this invention is held by musicians.

In its present form the Practice Clavier consists of a keyboard of seven octaves, carefully regulated to a pianoforte touch. The resistance which the keys of the pianoforte oppose to the finger has been carefully analyzed by Mr. Virgil, and found to consist of a certain percentage of friction, a percentage of weight, pure and simple, represented by the lead in the far end of the keys, and a spring resistance. The resistance is susceptible of regulation from two ounces up to twenty, whereby the player can avail himself of any weight of touch he prefers. The average pianoforte touch is about three to five ounces resistance. Mr. Virgil's investigations have led him to the conclusion that the success or non-success of fingers upon the piano keys is more a matter of promptness and precision of movement than of actual force. Hence the Clavier is expressly designed to promote quick and reliable movements of the fingers. This end is reached by means of clicks, produced by metal contacts. There are two of these clicks, one produced by the down stroke, the other by the up stroke. They are available separately and together, or both may be dispensed with. In the earlier stages of practice Mr. Virgil recommends the use of the up-clicks exclusively, for he believes, and nearly all teachers will agree with him, that the first important point to meet is the upward stroke of the finger.

His reason for this conclusion is the following. The piano, he says, concentrates attention upon the down stroke, affording a tone for every downward impact of the finger; as soon as one touch is completed, the fingers are getting ready for another, and the pupil is listening for another tone, meanwhile entirely neglecting the upward movement. Hence the legato is very imperfect. The upward stroke is often made too soon, whereby no connection between successive tones is effected. At other times the finger lingers upon the keys and the tones overlap. Hence, as already said, Mr. Virgil begins with the up-clicks, leaving the down stroke entirely without sound. When this part of the touch has become reasonably satisfactory, he introduces the down-clicks without the up-clicks. The attention is now concentrated upon this part of the touch. Still later the proper connection of tones becomes the object of main attention, when both clicks are used together.

When a perfect legato is produced the two clicks will blend into a single click. The sudden change from this kind of simple click to the double click, which ensues whenever the legato is imperfect, is a lively reminder to the pupil to be more careful.

The Practice Clavier is extremely well worthy of the attention of teachers, pianists and students. It is calculated to facilitate the progress of pupils, and incidentally it throws light upon several mysterious points in the development of technic. When I have made further use of this mechanism I will perhaps recur to it again, especially as it is frequently a subject of inquiry from correspondents of this magazine.

ENVIRONMENT AND THE STUDY OF MUSIC.

BY J. W. ANDREWS.

IN teaching, the needs of our pupils should be carefully considered, as no two can be taught precisely alike, because of their different moral and social surroundings. Home training and influence, as all teachers must have noticed, have much to do with the forming of a correct musical taste. Refined sensibilities and cultivated feelings seem to be necessary to the musical nature, and where these do not exist naturally, they must be acquired.

The study of music, rightly pursued, will always have a refining influence, as it stirs within us emotions which are altogether noble and indescribable, giving rise to noble thoughts and pure aspirations. Regular metrical accent may hint a repose in which the phrasing and rendering of music becomes as varied as the reading of a poem by different elocutionists. Still there are certain laws and rules which are only varied by the degree of force used in observing them.

Carefully selected editions of music should be used, that the pupil's artistic temperament may be developed in the truest manner possible. For this reason, the teacher's knowledge of the best editions published should be extensive.

We frequently receive pupils, who technically are well advanced, but who are utterly ignorant of any idea of phrasing. With such as these I think it well to begin with the simplest forms, proceeding, of course, by more rapid degrees than with the beginner, through the various forms of composition, from a simple song-poem through the rondo, sonata and fugue, seeing to it that each is thoroughly understood. In this way, care being taken to give work presenting slight technical difficulties, a student can give almost his whole attention to the consideration of clear phrasing and accentuation. It is said that the elder Booth studied the Lord's Prayer so carefully that he could move an audience to tears by its repetition, as no one before had ever been known to do. So the music student should carefully study his phrasing, seeing that the melodies are well brought out, that the accompaniments are well balanced, and that the best effects possible are produced by the tempo rubato.

There are a few valuable works on music published that I should advise all pianoforte students to possess. Among them are Christiani's "Principles of Expression," Mathews' "How to Understand Music," M. Lussy's "Musical Expression."

Teachers should early acquaint their scholars with the names, and, as far as possible, the works of the great composers of the past; nor should they forget to do honor to those now living. We have many native composers whose works we should be patriotic enough to study.

Pupils who know nothing of musical analysis, should be taught the reason why a piece of music is either good or bad. Very much of the music published is of the poorest sort. I do not think it the province of the teacher to condemn without giving a reason. The better way is to turn the student away from the obnoxious fashions which surround him. Unnecessary condemnation always exposes a weak point in a person's character. If one does not know the reason of things being good or bad, it is not his place to discuss them.

CONCERT PROGRAMMES.

Logan College Recital, by Miss Mary Wood Chase.

Sonata, Op. 27, No. 2, Beethoven; "Rest thee on this Mossy Pillow," Smart; Die Lorelei, Perry; Gavotte, Glück, arranged by Brahms; Tarantelle, G. Schumann; Prelude and Fugue, Bach; Scherzo, Op. 4, Brahms; Peasant's Wedding March, Sodermann; Concerto, Op. 11, Chopin.

Recital by Pupils of F. R. Webb, Director School of Music, Virginia Female Institute, Staunton, Va.

Piano Solo, Allegro Sonata in D. Mozart; The Ferry of Gallaway, Cary; Piano Solo, The Brooklet, Pacher; Piano Solo, Coeur Joyeux, Delacour; Song, "My Lady's Bower," Temple; Piano Solo, 1st. Barcarole, Mendelssohn; Piano Solo, Lilie, Spindler; Song, "Dearest Heart," Mattei; Piano Solo, Schlümmerlied, Schumann.

Recital by Pupils of C. W. Grimm, Zanesville, Ohio.

Overture, Figaro, four hands, Mozart; (*a*) Invention, Bach; (*b*) Allegro, Mozart; Allegro, Op. 16, four hands, Beethoven; Hunter's Song, Kreutzer; Zampa Fantas. Herold; four hands, Alexander March; Idylle, Lysberg; Overture, "Calm Sea and Prosperous Voyage," four hands, Mendelssohn; "Full Speed," Kölling; Country Dances, four hands, Beethoven; "The Clouds have Passed," Gilsinn; Nocturne, Döhler; Duett, "Love Thou," Pinsuti; Overture "Prometheus," four hands, Beethoven.

School of Music. G. B. Perry, Dean, Lawrence, Kan.

Spinning Song from "Flying Dutchman," Wagner; Valse Brilliante, A flat, Moszkowski; Impromptu, Op. 142, No. 3 (Theme and Variations,) Schubert; "Answer," Ballad for Soprano, Robyn; Danse Rustique, Moszkowski; (*a*) Impromptu, for Piano, (*b*) Valse Caprice, (*c*) Mazurka, G. B. Penny; Polonaise, Op. 18, Moszkowski; Concerto in C minor for Piano and Orchestra, Allegro—Larghetto—Allegretto, (Orchestral parts taken upon Second Piano) Mozart; "My Lady," Song for Soprano, G. B. Penny; Scherzo in B flat minor, Chopin; "Night Winds That So Gently Flow," four part song, Calkin; Tarantelle, Op. 13, No. 1, Nicode; Keiser March, for two pianos, Wagner.

Concert given at White Hall, Ill. H. L. Rogers and A. F. Woodward, Directors.

Impromptu, Op. 90, No. 4, Schubert; Novelette, Op. 99, No. 9, Schumann; Polonaise, Op. 26, No. 1, Chopin; Largo, Händel; Gavotte, Popper; Traummeri, Schumann; One Morning, O, So Early, Gatty; Menuet, Op. 17, No. 2, Moszkowski; Polonaise, Op. 38, Vieuxtemps; Serenade (from Ruy Blas,) Wekerlin; Rondo, from Sonata, Op. 12, No. 1, Beethoven.

Pupils' Recital, Musical Department Christian College, Columbia, Missouri. O. H. Tiede, Director.

Sonate Op. 13, Beethoven; Au Matin, Goddard; Forebodings, Wallace; Sonate Op. 2, No. 3, Beethoven; Pastorale, Scarlatti-Tausig; Garden of Roses, Gabriel; Barcarolle, Bendel; Sonate Op. 26, Beethoven.

Programme given by Musical Department of Garrard College, Lancaster, Ky., Raphael Koester, Director.

Piano, Duett, Overture, "Ruy Blas," Mendelssohn; Piano, Two Valses in A and D flat, Chopin; Vocal, "Come Unto Me," Coenen; Violin, "La Fille du Regiment," Winner; Piano, Duett, "Wedding March," Mendelssohn; Piano, Ballade in E flat, Chopin; Vocal, "Good Bye," Tosti; Piano, Duett, "Preciosa," Alberti; Piano, "Edelweiss," Lange; Violin, "La Dame Blanche," Winner; Piano, "Spring Song," Mendelssohn; Vocal, Two choruses for female voices. (*a*) "The Rosebud," Schumann. (*b*) "Wanderer's Night Song," Rubinstein; Piano, Concerto in D minor, Mendelssohn; Vocal, Quartette, "Good Night," Pinsuti.

Programme of Four Hands Music on Two Pianos. Wells College, Caryl Floris, Director.

Prelude and Fugue in G, Op. 18, J. Vogt; Impromptu on a Theme of R Schumann, Op. 66, C. Reinecke; Songs, (*a*) "Go, lovely Rose," (*b*) "The Throstle," Maude V. White; Duo in Sonata form, Op. 15, J. Rheinberger; Prelude and Fugue in E flat, Op. 6, W. B. Haynes; Sonata in E, Op. 17, A. Krause; Song, "The Children's Kingdom," J. Blumenthal; Rondeau Brillant, Op. 5, Schumann-Mohr.

Recital at Shurtleff College, Upper Alton, Ill.

Le Trot du Cavalier, Spindler; Snow-flake, Cowen; Gai Printemps, Durand; Marionetta, Meyer-Helmund; Duet from Faust, Gounod Loew; Spring Song, Mendelssohn; Dreams, Strelezki; Thou Sublime Evening Star, Wagner-Loew; Valse Lente, Delibes; Hail Fairy Queen, Benedict; In Heavenly Love Abiding, Mendelssohn.

SPECIALISTS IN MUSIC.

BY EDWIN MOORE.

This is an age of concentration of energy and force. The short cut, air line, to wealth, fame, power, success, is the popnlar ronte. "The Limited," a term no longer applicable exclnsively to the railway train, under another name, may be found in all branches of trade, manufacture, and the learned professions, dominating and controlling methods of work and study. The medical profession have specialists in snrgery and the various diseases to which humanity is subject. So, also, in the mechanical trades: where an apprentice formerly learned all the details of manufactnre, he now learns bnt one. Thus in piano mannfacturing we have the case makers, the action makers, the regulators, the polishers, the tuners, etc., some of these specialties being divided into sub-departments, each being independent of the others and operated by workmen specially trained to their special work. This plan has at last extended to the mnsical profession, especially in the large cities, where may be fonnd teachers of one particular instrument, to the exclnsion of all others, while in vocal music we have specialists in respiration, tone formation, style, etc.

Concentration seems to be the modern idea, and it must be acknowledged that there is much to be said in its favor. And yet there are conditions that in many cases render snch special work impossible, especially in small towns and villages, where the clientage in any one department of music is not large enough to insure the teacher an adequate support. But supposing that the highest degree of snccess is attainable only by concentrating one's powers upon the mastering of one particular branch of mnsic, is it wise to neglect the other branches? Let the specialists themselves answer the qnestion. It will be fonnd that those who have attained to distinction and prominence in any particular department have been diligent stndents in the whole field of mnsical science, covering both vocal and instrumental mnsic, theory, composition, etc. The study of any one branch is an aid to the understanding of other branches. For example: in order to interpret a composition, either vocal or instrnmental, one must necessarily know something of the laws governing its construction. Misphrasing (if I may be allowed to nse the term) will change the character of a composition so completely as to misrepresent the composer and make unintelligible jargon of that which, if properly performed, would be found to contain connected ideas so woven together as to form a beantiful tone pictnre or poem. It is as though we shonld undertake to read a qnotation without regard to the panses, thereby changing the meaning of the anthor. Thns, if we take the sentence, "Webster, said Calhonn, was a great statesman," and shonld read it without observing the commas, the sense wonld be changed completely, for instead of Calhoun making the statement regarding Webster, the latter would be understood to convey the idea that in his—Webster's—estimation, Calhonn was a great statesman.

I wonld emphasize the fact that nothing short of a thorongh knowledge of musical form and phrasing will enable one to play intelligibly; therefore, no matter what department one may choose for a specialty, it is indispensable that there shonld be some knowledge of harmony and composition. And it is of eqnal importance that one shonld have at least a working as well as a theoretical knowledge of vocal mnsic *based upon the movable Do system*, for it is wonderfnlly helpful to an intelligent understanding of tone relation. Modnlations become intelligible, and the player, recognizing a new tonic, readily adapts himself to the change and reads with ease and finency that which otherwise wonld be obscure.

Snperior ability in any particular department, then, shonld inclnde a comprehensive conrse of study, one embracing collateral branches, thereby laying a broader fonndation for professional work. The narrow-minded teacher mnst necessarily produce one-sided, nndeveloped pnpils. We have often heard it said that "a person cannot do more than one thing at a time and do it well," a truism, however, that, when applied to musical cnlture, will not hold good. A musician may be eqnally proficient in the various branches of the art. Mendelssohn was famous for his piano and organ playing, excelled as a conductor, and was one of the world's superior composers. Händel was eqnally versatile in mnsical accomplishment. In fact, all the most eminent musicians of any age have been noted for their breadth of culture. I knew a man some years ago, an amateur, by the way, who carried this idea of "one thing at a time" so far as to insist that no one could play four parts on the organ at the same time, and do it well. In order to carry ont his theory (he was director of a church choir), he had four diminntive melodeons bnilt, each instrument having a key-board of about an octave and a half, upon which the performer operated with one hand, while manipnlating the bellows hanging beneath the keys with the other. Each of these instruments was played by an independent performer, one playing the soprano, one the alto, one the tenor, and one the bass. I happened to be present at an evening service, and was invited to preside at one of the instrnments. Musical cranks nndonbtedly still exist, but it is hardly probable that such an instance of ignorance, prejndice and conceit could be duplicated in this present day, certainly not again on the banks of the Hudson, and less than a hundred miles from New York. That was before the advent of edncational mnsic journals and the dissemination of healthful musical literatnre. Mnsical ideas have since then broadened, and the specialist of to-day, in the modern acceptation of the term, is a person of broad cnltnre, thoroughly eqnipped for his particular work. He who wonld excel mnst dig deep. Only a good foundation will support a lofty strnctnre, and nothing short of a broad and thorough education will make a thorough musician.

NEW PUBLICATIONS.

Primer of Musical Forms. W. S. B. Mathews. Arthur P. Schmidt, Publisher.

This small volume of eighty-eight pages is fairly to be acknowledged as the clearest, simplest and at the same time sonndest and most philosophical text-book on the snbject of Form yet published in English. Its exposition of fundamental principles, while it will doubtless be improved and enlarged at some future time, is nevertheless, clear and consistent. The book is especially strong in its presentation of the pure instrnmental forms; in the exposition and illustration of the development of motives into phrases, of phrases into sections, of sections into periods, of periods into period-gronps, and so on to the most elaborate forms. The illustrations are apt and ample. And the book has this inestimable advantage over even the best translations we have of the best German works, that it is originally written in a clear, favorable, expressive English style, and the book is readable as well as instructive. It is incomparably better, for all purposes of instruction, than Paner's, Onsley's or any of onr crabbed German-English text-books. It onght to be in the hands of every writer, teacher and pnpil. J. C. F.

Eight Fugues from J. S. Bach's "Well-tempered Clavichord" with Analytical Expositions in Color and Appended Harmonic Scheme. By Bernardus Böckelmann. A. P. Schmidt, Publisher, Boston.

Hereafter, there can be no possible excnse for any stndent neglecting to master the intricacies of fugues given in an edition in which subject, answer, counter-snbject and all modifications of them are made visible to the eye by color, or in the case of the most complicated ones, not only by their different color, but by the nse of diamond-shaped notes for one theme. The snbject and answer are always printed in red notes; the counter-snbject in green, the body of the fugne is in black. Changes of intervals in repetition of the snbject or answer are marked with a star. The fingering is carefnlly indicated. The accompanying separate harmonic scheme analyzes the chord structnre of the fugne completely. The notes and remarks are clear and helpful. In short, Mr. Böckelmann has prodnced an edition for students not only nnequalled heretofore, bnt apparently nnsurpassable as a help to the intelligence. And the publisher has done the editor full justice. The type is clear and large, and the presswork excellently done. J. C. F.

Read books by authors of great heart and soul.—*Thomas Tapper.*

HELPS AND HINTS.

In learning an art, as in most things, the first lessons are everything.

If possible, encourage the pupil to find out the right way by his own thinking.

In selecting pieces for the pnpil, have alternately one in sharps and flats.—*Goldbeck.*

It is better, if possible, to have a certain hour in the day for regular practice.—*Theodore S. Crane.*

It should be told to the pupil from the beginning that to be afraid of difficulties is to be cowardly.—*Thomas Tapper.*

Slow practice not only corrects faults that have already been made, but prevents the making of new ones.—*Flora M. Hunter.*

Nerve and mnscle must be so perfectly subordinate to thought and feeling, that the slightest shades of variance may be clearly expressed.—*C. B. Cady.*

Do not allow any one to invade your study time. Yon have set it aside for one purpose; see that you employ it for that purpose.—*Thomas Tapper.*

Don't bring the weight of the arm and stiffened wrist to help the strength of the fingers in finger passages. Play with the strength of the fingers alone. All else must be loose and easy.—*T. C. Jeffers.*

Too much arm force has spoiled many a player; and we may add many a piano. There is nothing more nnmusical than the constant forcing of a piano beyond its capacity.—*Theodore S. Crane.*

Don't avoid playing before people. On the contrary, seek opportunity of doing so; even if it be only one of your own family. It is in this way alone that yon can acqnire confidence and trne mastery.—*T. C. Jeffers.*

The greatest care and consideration should enter into laying the fonndation of a musical edncation, and for this very reason there shonld be more teachers who are willing to devote themselves to elementary musical education in particular.—*Thomas Tapper.*

Constant and tireless practice will hardly serve to reach a proper end unless the physical relaxation of the body is not lost sight of. Abstain from protracted and fatiguing practice, and do not neglect daily exercise in the fresh air.—*G. S. Ensel.*

The legato touch is the one necessary for ordinary finger passages. A strict legato cannot be execnted with a stiff wrist, for the whole of the hand thus becomes, as it were, one big finger, with which legato scale passages are out of the question; there *being* no means of connecting the tones.—*Jeffers.*

Play a right difficult passage, in any given piece, throngh a hundred or more times in succession, and think complacently that each time is a drop toward filling an empty vessel. He who does and thinks thus, without allowing his energies to stagnate, may become a virtnoso.—*From the German.*

The object of trning the hand ontward, is to favor the third and fonrth fingers and give them a higher fall when they are lifted. This strengthens them very much. It also looks very much prettier when the onter edge of the hand is high, and one of Deppe's grand mottoes is "When it *looks* pretty, then it is right."—*Amy Fay.*

Always keep at hand on yonr piano some music paper, so that yon may jot down whatever short passages yon find difficult in yonr non-technical work. From these passages invent short *études* or simple finger exercises. By practicing these, you thoroughly familiarize both mind and hand with the peculiarity of the idiom.—*Thomas Tapper.*

The playing of concerted music for the piano and other instruments may well be called invaluable. It wields, perhaps, the most potent of all influences in rounding and developing the yonng musician. It gives him steadiness of rhythm, readiness of resonrce, and that power of sympathetically aiding and accommodating himself to the musical feeling of the players with whom he may be performing.—*T. C. Jeffers.*

The Virgil Practice Clavier Co. have issued the following:—

Notice.—On and after April 1st, 1891, the prices on all styles of the Practice Clavier will be advanced $5.00, making the list price of Style B, $55.00; Style C, $80.00; Style D, $90.00; Style E, $100.00. It has been the policy of the Clavier Co. to spare neither pains nor expense to make the Clavier as perfect an instrument of its kind as it is possible to make.

One of the latest improvements is the extension of the compass of the instrument to 7½ octaves, in all styles except the style B, which is five octaves.

The demand for the instrument has steadily increased, and the necessity for it to the teacher, pupil and home has been established beyond question.

The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas.]

A STUDIO EXPERIENCE.

I HAD a young man, a pupil of more than ordinary intelligence, and superior talent in music, who had, unfortunately, for a first teacher a man who drives from village to village, giving lessons in music at twenty-five cents each. This to show what kind of a teacher he was.

For many months I used every endeavor to get this pupil to do thorough work. But, with the inner notes of his pieces, and especially in whatever was given for the left hand, as well as with complicated passages of time, his practice seemed comparatively useless. As he was making a specialty of music, I sought to show him how entirely fruitless would be his study and its attendant expense, because of the "hit or miss style" of his practice, although there was evident sincerity in his efforts.

He endured what finally came to be severe scoldings and biting sarcasms, and tried by some indefinite way to correct himself. No improvement was discernible until I told him in detail how to go about it—which was to take a phrase and go through it so slowly as to make no mistake, until he thought he knew it; then he must play it three times in succession without the slightest mistake, meantime setting a high ideal for himself, and being as self-critical as he could; not only seeing what and how to play, but actually observing whether he performed every detail absolutely correct.

This idea was new to him. He had never had it explained to him before, and I, supposing that every student of music had inventive genius enough to find it out for himself, had not recommended it. The result was that, notwithstanding many years of false playing, in a remarkably short time he could perform as accurately as any exact teacher could require. C. W. L.

MAKE YOUR MUSIC A MEANS OF HAPPINESS.

WHEN you rise in the morning, form a resolution to make the day a happy one to a fellow creature. It is easily done. Play a piece that you particularly like to a friend or stranger (yea, a misanthrope or beggar), or one that he or she may like. You will be so delighted with the result of making another happy that you cannot fail to feel happy for it yourself. And that is what music is for. Music is the quickest and most ready means of procuring happiness known! And by what exalted means you have accomplished this! Music is the art of making happiness. "It is the gymnastic of the feelings," bringing into play emotions which otherwise would never dawn. Music is productive of heroic, religious, poetic, joyful and loving sentiments. It is refining and peacemaking. FRANKLIN SONNEKALB.

THE AGE LIMIT IN THE ACQUIREMENT OF TECHNIC.

IN one of the recent "Letters to Teachers," Mr. Mathews says: "If you want to be a concert-player, as concert-playing now goes, you must be able to play the most difficult compositions that exist by the time you are sixteen; then, if you have good teaching interpretation, you may become a first-class artist."

In some of my reading from standard musical works, in more than one instance, I have seen it stated that flexibility and the standard forms of technique should be conquered by the time a student is twenty years of age; but all teachers of experience know that students above that age make rapid progress in technic, provided the hand is not too closely knit and rigid.

There is not one pupil in thousands who arrives at the standard set by Mr. Mathews in his prescribed time. There are pupils who have genius for technic, and also others who have genius for bringing out the inner meaning of music; and the latter, with the good brain that ordinarily accompanies that power, can perform all that first-class music demands. Of course, this means after a reasonable amount of study and practice. I think the majority of teachers of experience, who are competent to form a judgment on this matter, will scarcely place the limit at twenty years.

I know one fine concert pianist who played but easy music, and that indifferently, at nineteen, who has since that time made a name for himself in the foremost ranks of living pianists. It is useless to take a few of the exceptionally gifted ones, and attempt to make their phenomenal success a model for common mortals. If the pupil has genius for music, and the greater genius for hard work, he may aim as high in the art as he likes, with the confident hope that he may attain the goal of his ambition, notwithstanding he cannot play the most difficult music by the time he is sixteen years of age.

J. T. W.

ON MINOR SCALES.

FROM many years' experience in teaching, I have obtained better results in getting my pupils interested in their scales if I teach them their theory and underlying principles. After a pupil has a thorough knowledge of the major scales, of their steps, half-steps, signatures and fingering, he should be taught the relative minors, and be required to write them in their three different forms: the harmonic, melodic and combined or mixed form. In these minor scales they should learn the order of steps and half-steps for each form, and be able to construct any of these scales by beginning on a given letter. In writing them, they should place the signatures, and then write the scales again, placing the correct accidentals against the proper note.

There is a great gain in classifying and giving the theory of what the pupil is studying. We all know that young people are animated interrogation points; but we sometimes forget in our teaching that they are just as much interested in knowing the whys and wherefores of all they study in the art of music.

In scale practicing, correct fingering must be insisted upon, and the underlying reason should be explained. The hand must learn to pass the thumb under the third and then the fourth fingers alternately, and to pass the third finger over the thumb, and then the fourth. No one ever plays runs with facility until the hand automatically makes these alternate passes.

The writer has found that, if pupils are shown music of different grades, in which runs predominate, and if pieces of this class are played to them, they at once appreciate the fact that scales are a necessity, especially when they know that, by learning the major and minor scales, a large part of all music is already mastered.

L. T. C.

THE STRING-ORGAN.

According to the German of the *Leipziger Tages Anzeiger.*
BY C. W. GRIMM.

ON the 29th of December, 1890, the first exhibition of a highly interesting new music-instrument, called String-organ (Saiten-orgel) took place before a number of musicians and experts, in the editorial rooms of the *Zeitschrift fuer Instrumentenbau.* The inventor, Mr. C. Guembel, a civil engineer, has solved in this first trial-instrument one of the most interesting problems in the manufacture of instruments, namely, to cause strings to sound by means of compressed air. The peculiarly beautiful tone (klang), which in its volume and sustaining qualities has so strong a resemblance to the church-organ as to deceive, and which has in the higher registers a charming effect never heard before, aroused the universal admiration of those present. The instrument is a combination of piano and string-organ. Back of every string there is a metal tongue; if the bellows are put into operation by means of treadles, the air streams over the tongue, the latter gets into vibration (but does not sound itself) and puts the string into motion, thereby causing it to generate that wonderful organ-like tone. One can put the hammer-action of the piano simultaneously into operation and thus produce alternately or at the same time piano-tones and string-organ-tones. The invention is unquestionably the most important one which has been made for many years.

ABOUT PIANISTS' CRAMP.

BY HENRY G. HANCHETT, M D.

DEAR ETUDE:—

Last summer I injured my hands in practicing technics. At that time they pained me greatly through the region of the knuckles, and there was a feeling of intense weakness in them. Now they are not quite so bad. I have been told by doctors that it is rheumatism, caused by a strain of the ligaments of the hands. I am not subject to rheumatism. I have bathed them in warm water, and in water with a little alcohol in it. Thinking that your attention might have been called at some previous time to similar cases, and that you might know of some remedy, I now write you. Can you give me any advice? Will they be strong enough to take music lessons this spring? Should I rest them entirely from practice? How long will it take them to be good and strong? Please reply and oblige, M. D.

These cases of pianists' cramp are so constantly presenting themselves all over the country that it is singular that reputable physicians can still consider them as rheumatic or local. It is now pretty well understood that headache is not often a local difficulty, but in most cases is caused by or reflected from a disordered liver, stomach, or other remote organ; but the people have not yet learned that neuralgic pains and difficulties arising from loss of power, are also reflex wherever they occur. Rheumatism is not caused by strains, and a strain of ligaments in ordinary piano practice is well nigh inconceivable. Fingers may be put into gymnastic machines or made to work against resistance in such a way as might strain muscles, tendons or ligaments, but ordinary piano keys could hardly strain even the youngest students' hands.

But the nerve power by which muscles are moved can be and often is exhausted, and the cry of the nerve for food and rest is usually expressed by pain at the overworked part, or else by weakness, paralysis, cramp or spasm. The expression is local, because the nerve is made and arranged to express itself at its point of application, but the trouble is at the nerve center in the spinal column. All the local treatment in the world will do no good in such cases, except that by bandaging, bathing and otherwise "doctoring" the hands they are often secured the needed rest, which nature utilizes as her opportunity to heal the spine.

Judicious treatment of these cases cannot be undertaken at a distance or by the patient himself. Rest will in time cure them unaided, but it is a slow process, requiring usually many months; and absolute rest of the centers involved is well nigh impossible to secure at the patient's home. It must be rest from sewing, writing and all hand and arm work, to be efficient. Fomentations, medicated plasters, ice, selected and chemically prepared foods, attention to the outlets for waste products, particularly through skin and bladder, and the building up of other departments of the nervous system are the items a physician would direct in effecting a prompt cure of these cases, but all such measures require to be adapted to the patient, applied as needed in the progress of the case, and always administered to, not by, the invalid.

Your fingers will not be strong enough to take music lessons in the spring. You should rest them absolutely from practice until two or three months at least *after* they are entirely free from pain and seem well. You should consult a physician, but you should not put the case into the hands of one who calls the trouble rheumatism, or who proposes to cure it by medicines taken by the mouth alone. Your best plan will be to go to a reputable sanatorium and take treatment as a resident patient.

"Man is so inclined to give himself up to what is common, and the sense of what is beautiful and perfect is so easily blunted in the mind and thought, that to feel and appreciate the beautiful must be by all means retained; for none can afford to dispense with such enjoyment, and it is only because men are not accustomed to the enjoyment of what is good, that so many men find pleasure in what is common and tasteless if it is but new. Every day one should at least hear a little song, read a good poem, and gaze upon a fine picture, and, if it be possible, speak a few sensible words."—*Goethe.*

WORTHY OF COMMENT.

THE CLIMAX OF A PHRASE.

When a pupil has his piece so well learned that there are no difficulties of time, fingering or notes, he should give his attention to the phrasing. He should take the first division of the piece and seek out the beginning and ending of each phrase by listening to the "questions and answers;" these he should mark with a pencil, with a V at the point where the one ends and the other begins. Next, he should play each phrase to find its greatest point of intensity, the note or chord that seems to mean or say the most, on which the foregoing part of the phrase seems to depend for its effectiveness. Having found this he should *crescendo* from the first note of the phrase, which must be more or less accented, till he arrives at the climax point, which must receive the special accent of the entire phrase. This does not mean that no other note is to be accented, for the accent required by the rhythm must receive due attention. The climax of a phrase is near its end or its last note; in the latter case it is a long note, and the climax is usually one of the longer notes of the phrase. Not infrequently the phrases are divided into two sections, but this need cause no difficulty, for they are clearly discernible. "Home Sweet Home" shows the sections especially clear.

There is a striking similarity between music and rhetoric, which is well expressed in the following:—

"It is true that the arrangement of words in a sentence depends somewhat upon the thought of the writer or speaker, *or a certain and definite idea to which all the words in a sentence bear a relation.*

"There is thought in music as well as in language, and in every strain or passage of good music there is a certain and definite idea, *to which all the notes bear a relation*, just as truly as all the words in a well-constructed sentence bear a relation to the thought which they express."

Read the following, leaving out the word "ambition," and it will be evident that this is the climax word of the sentence: "How, like a mounting devil in the heart, rules the unrein'd ambition." Notice the importance of the word "you" or "failures," in the following: "Other men's failures can never save you." In like manner play a passage of music leaving out the climax of the phrase, and thus prove the necessity of accented climax points.

THE WORLD'S REQUIREMENTS.

Teacher.—"I am sorry that you have so neglected your practice and the instructions so many times reiterated as to the necessity of accuracy, for when you played the other evening for those friends of your sister, you struck so many false notes and played in such broken and unsteady time that they were laughing at you."

Harry.—"Hm! That's just the way in this world. There were several measures that I played just right, but, of course, I got no credit for them." (Altered from the *Boston Transcript.*)

Yes; "that is the way with the world." If you should write a page in as fine a style of penmanship as the finest engraving, and make one blot on the page, that is all the eye would see. You might be honest for fifteen years but a thief for one minute, and the latter is the name you would ever be known by. Can you see why it is that your teacher tries so hard to have you play correctly as well as practice faithfully?

ARTISTIC PIANO PLAYING.

Some of the more important things that go to make the artist are defined in the following quotations from *The American Art Journal*, while speaking of a recent recital by De Pachmann:—

The audience heard with the utmost delight the marvelous technical feats that were so tenderly and delicately unfolded during the progress of the music. It would seem that there was not a point neglected that could add to or enhance in any way the beauty of Chopin's wonderfully poetic pianoforte compositions.

De Pachmann came last season at a time when his presence was sorely needed to counteract the rapidly growing tendency to neglect the beautiful in music for sensational bravura playing, when musical blacksmithing was in the ascendent. But when the vast army of musicians, students and amateurs heard De Pachmann with his softly singing tone, deliciously tempered tone color and pianissimo effects, varied judiciously with the fortissimo as the exigencies of the work called for, they returned to a more normal state of mind. Thus we have to-day a more healthy taste as regards piano music, and an appreciation of the difference between music and noise.

From the same journal, in an article on the playing of X. Scharwenka, we quote the following:—

His playing is built upon a larger basis than is often found. He plays with breadth, passion and fire; his phrasing is large and comprehensive, and at the same time refined and artistic, for at no time does he allow any display of virtuosity to interfere with the regular development of the work. His concerto gives plenty of opportunity for technical display, but Mr. Scharwenka set a noble example when he reduced all this to one consecutive scheme, in which symmetry of form and color predominated over sensational effects.

Herr Scharwenka is a thoroughly artistic performer, in whom we recognize, first, the musician, and, secondly, the pianist. His tone coloring is rich and varied, but never disturbed by violent contrasts, and his touch is velvety and singing, yet conforming at all times to the mood of the pianist, whose requirements are exacting in this respect. His touch is always musical, no matter how heavy he may be playing; the staccato is especially noticeable for refinement and beauty of tone, but it is in legato or cantabile movements that the full charm of his artistic style is apparent; here he makes every note sing softly and melodiously and with infinite sympathy, as was heard in the brief Adagio episode.

Teachers should show their pupils how to listen to their own playing, and how to criticise it and apply the above standards to their own work. The above also gives a standard by which the pupil can judge the playing of artists.

INTELLECTUAL CULTURE FOR TEACHERS.

Continued thought on any worthy subject will bring about desirable results. This is one of the strong points in the utility of the Music Teachers' Associations; what is heard there sets the teachers to thinking, and this leads to applying the results to their own work, much to the benefit of their pupils, and consequently to themselves. Another great factor in the same line is well expressed in the following by Aug. G. Reichert:—

"The use, value and importance of treatises on music, and of good musical periodicals, have always been underrated by the very teachers that ought to make the most of them, namely, those in the smaller towns and colleges, where pupils do not have the desirable advantage of hearing much good music; where concerts are few, and those generally given by the pupils themselves."

IS VIENNA MUSICAL.

We Americans have a tendency to over-estimate the advantages that Germany can give us in music, and to under-estimate home musical privileges. True, Germany gave the world Bach, Händel, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, Wagner, and other celebrated musicians, and has sent music teachers to all parts of the world. The German-Austrian city, Vienna, calls herself the "Musical Centre of the World;" but let us take a look at this claim.

Mr. Gericke has returned to Vienna at the right moment to do some missionary work, if the conclusions of a touring American are valued, who says: "Vienna, with a population of 1,000,000 inhabitants, knows nothing of popular symphony concerts, where the masses could be musically educated and refined. The few attempts ever made in this direction have invariably failed, partly for lack of interest on the part of the public, and worse, because of a strong feeling of jealousy, or rather enmity, on the part of the Philharmonics. In view of this, I dare say that in no large city on the Continent are masterpieces of musical literature so little known to the public at large as in Vienna."—*Musical Herald.*

Furthermore, Mr. William Mason has said, since his recent trip to Europe, "That he heard more poor pianoplaying there than he ever did in America."

This is the city that hardly knew that there was such a man as Bach during his lifetime, and let his works lie buried in forgetfulness for a hnndred years. It never knew Händel during his life, and has given his works but scanty recognition since his death. It let Mozart suffer for want of the necessaries of existence, and buried him in the Potter's field, in an unknown grave. It gave but a feeble welcome to Beethoven, and soon forgot him while listening to the ear-tickling melodies of Italian composers, and let him die in neglect. It gave bnt a quickly fading attention to Weber, until other cities had made his operas so popular that they could no longer be neglected. It let that transcendent genius, Schubert, live in her midst entirely nnknown, and let him die in direst want, to be buried by the charity of a few friends; bnt ten years later this city began to erect a monnment to his fame, after Schumann had discovered him to them in the immortal Ninth Symphony of "Heavenly Numbers." It fought Wagner, "tooth and nail," till he won a hard-earned victory by the sheer force of the truth. But the "sins of other people will not make us righteous." Are we Americans holding out a helping hand to onr young and rising composers? Are we doing better than has Vienna? At least we recognize our duty in the premises, as shown in the action of the M. T. N. A., A Society for the Promotion of Musical Art, in its Choral and Concert Fund, for the production of works by American composers, with the aid of an orchestra and chorns.

WISDOM OF MANY.

The most important thing is for the musician to refine the inner ear.—*Schumann.*

The conscientious minuteness of Clara Schumann's preparations for public performances has often been remarked.—*Liszt.*

Musicians must learn to take practical views of art life. Whether they will or not the world will force them to learn the hard lesson of life.

Students must rid themselves of the notion that talent is everything. Talent is nothing unless joined with earnest and well-directed endeavors.—*K.*

Read, not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.—*Lord Bacon.*

"One must dive for that which lies in the depths; what floats on the surface every wave carries forward and the children use it for a plaything."

"Those things that we know three-fourths well, we do not know at all. To know anything thoroughly, even nine-tenths of it is not sufficient.—*Clauport.*

"Strong will power, with an innate desire for learning, has been the means of elevating many to eminence who did not possess any particular natural talent."—*A. Hennes.*

"Accustom yourself to think music freely in your mind, without the aid of a piano. In this way only will the mental fonntains flow and gush with ever increasing clearness and purity."—*Schumann.*

Classical music lives on through the years because it means something; because there is thought in it. Music that means nothing, that has no thought in it, does not live.—*Thomas Tapper.*

We all differ in our love for nature because we are ourselves different. It is the same in art. We discover beauty when we know how to look for it; otherwise we do not find it, yet it exists.—*Thomas Tapper.*

"Mere acquired knowledge belongs to us like a wooden leg and wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us."—*Schopenhauer.*

A teacher will never succeed in making a pupil appreciate the many resources of sound, the different effects of tone, the character of accentuation, the variety of shadings, if he himself does not unite example and precept.—*Le Couppey.*

Every mind must know the whole lesson for itself; must go over the whole ground. What it does not see, what it does not live, it will not know. Fergusson discovered many things in astronomy which had long been known. The better for him.—*Emerson.*

If every pianoforte student would keep it in mind that he is to *talk* the language of music through the medinm of his hands, and that his intelligence must be the guide of those hands, I am sure we would hear less stuttering and stammering from the music speech-makers we all know.—*Thomas Tapper.*

There is what has been called by some, "Hearing with your eyes," that is, to look at written or printed music in silence while the melodies and harmonies of the piece flow through the mind correctly and clearly, and with much the same satisfaction realized in perusing in the same manner the daily papers or other reading matter.—*Theodore T. Crane.*

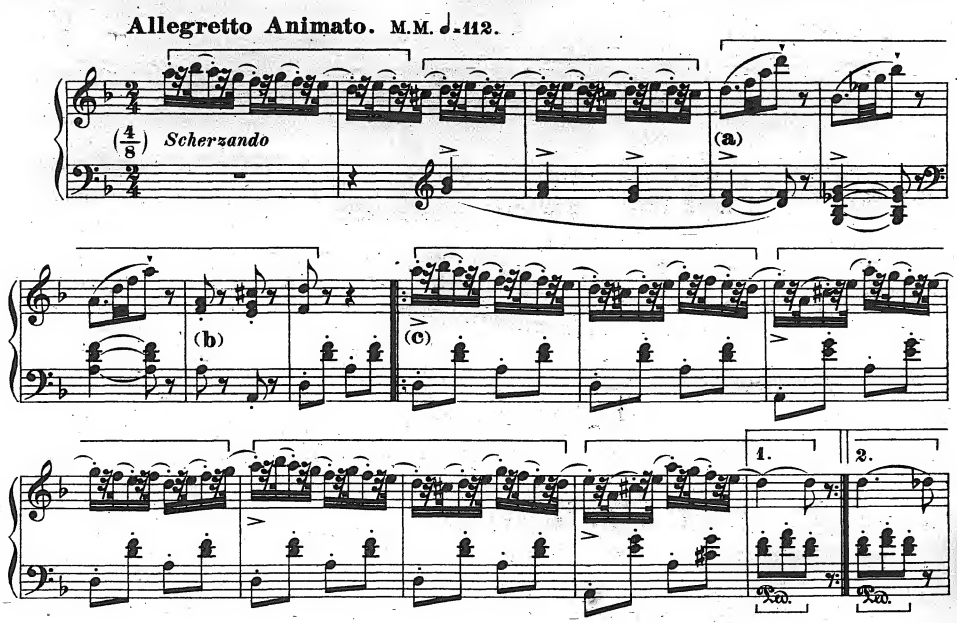
TALENT AND GENIUS.

There have been a great many comparisons drawn between genius and talent; genius, it seems to us, is to a great extent "a law nnto itself," and is really a great capacity for taking pains. In the long run talent, which also indicates a capacity for hard work without perhaps the brilliant results of genius, is fully as important in its own sphere as genius is in its sphere. Talent is possessed by the majority of persons, genius by very few of the minority; but much practical good is accomplished by talent which is not attained by genius, and it is therefore a question whether talent is not of as much use in the world as genius is. Talent is more practical than genius when considered as a gift of the individual, and includes a capacity for plodding which in some instances is productive of as good if not better results than genius.

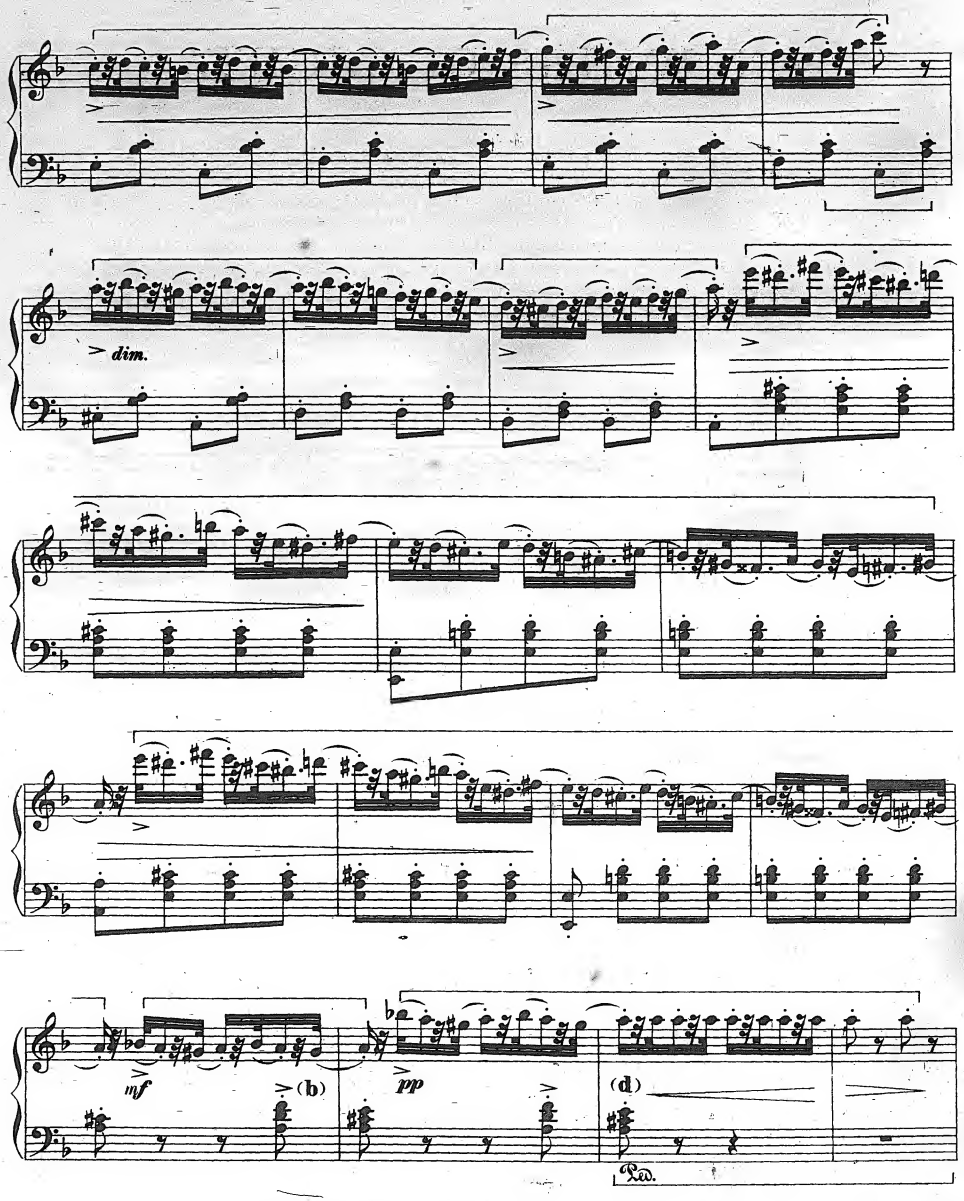
ON WINGS OF LIGHT.

"On Wings of Light," will give the pupil a musical application of Wm. Mason's Two Finger Touch as taught in "Touch and Technic," which see, Exercises, numbers 3, 5 and 7, especially number 7. The pupil should count four eighths to a measure, and at first go slowly, giving careful attention to an exact use of the Two Finger Touch. When the piece is well learned, let the tempo be fast but not so rapid as to in the least interfere with a perfect application of this invaluable touch. In fact, this touch is to be made perfectly and kept so on every note of the piece. Before beginning this piece the editor would strongly advise that the pupil read the pages of letter-press in the above mentioned work that he may have a clear ideal of this indispensible touch.

Edited by C.W.LANDON. *CONCONE, Op. 30, No. 9.*

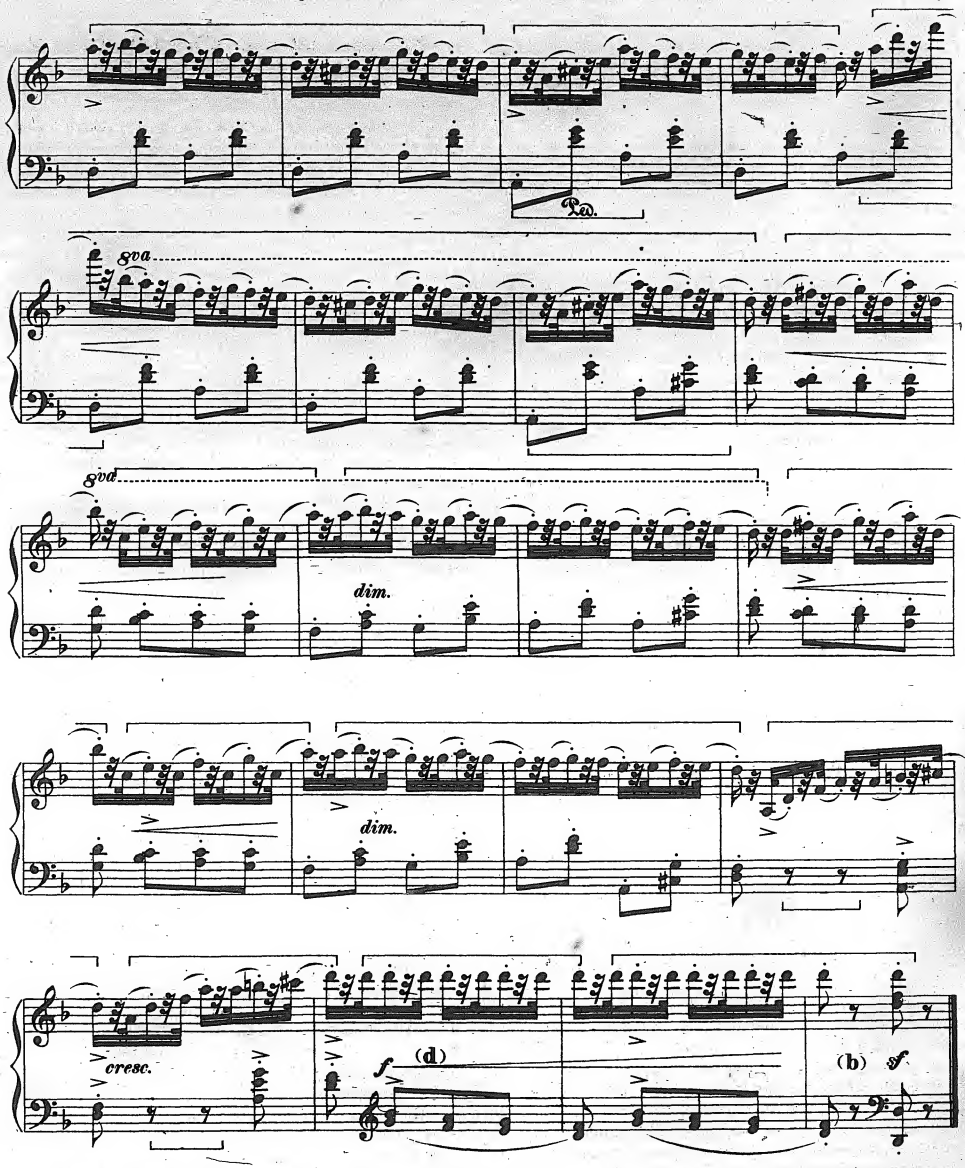


a) Slip the fingers inward towards the palm of the hand somewhat, letting the hand be loose, and especially draw in the fifth finger for the end note of the groups, but do not make the tone too loud.
b) Strike these chords with the finger staccato touch, that is, slide the fingers towards the palm with a quick sweeping movement from the middle joint, the second joint, at the same time let there be a slight stroke from the wrist, the combined movements to be with loose and relaxed wrists, hands and fingers.
c) The accompaniment chords are to be somewhat staccato throughout, except at the beginning and end of the piece, where the curved lines indicate that the left hand has melodic value. For this half staccato touch, feel down the keys rather than strike them, letting the fingers pass inward caressingly towards the palm.



d) Keep the tempo unbroken throughout the piece.

Concone, Op. 30, No. 9.



The phrasing is marked with a horizontal line, as, ⌐——⌐, and the Ped. with the following mark ⌊——⌋ Caution! Study this piece from its mechanical point for perfect technic. When learned you will have a pleasing piece that has been well worth your labor.

Concone, Op. 30, No. 9.

CANZONETTA.

N. von Wilm. Op. 14, No. 2.

This piece is a lyric gem of rarest beauty. A piece of music that has something to say, and says it in a most poetical, as well as impressive manner. It is full of pleading and longing, of a delicate entreaty and pure desire. This is especially noticeable in passages from measures 16 to 20, and 30 to 36.

The player will need to listen intently for the many delicate and shadowy effects, but not until after the piece ceases to have any technical difficulties. If the student has been naturally endowed with a fine taste, or has one well cultivated, he will find a careful study of this piece intensely delightful.

The demi-staccato notes and chords need to be felt rather than struck down; in fact, touch is an important element in the artistic rendering of this beautiful composition. There is an almost constant singing legato, with the demi-staccato throughout the piece.

This composition is written in both the thematic and lyrical styles. It is made up of three motives,

No. 1.  , No. 2.  , No. 3. 

From these three motives or germs, the piece is mostly constructed, yet its character is lyric, rather than thematic. See A, B and C.

Music written in $\frac{6}{8}$ time usually has a well marked rhythmic swing, two accents in a measure, and pieces in this time are usually performed fast enough to clearly indicate these accents to the listener, thus presenting a distinctly wave-like, or swinging effect. In this piece, however, the time is not fast, and in many passages this rhythmical swing is broken by syncopation. The motive No. 1 predominates, and needs to be made clear to the listener. There is a great deal of demi-staccato in the accompaniment. Minute attention should be given to accenting, more or less, the first note of each slur, also the phrasing needs to be clearly indicated with its sections, and phrases, or "questions and answers." The many expression marks must in no way be neglected; the many ties of the composition are to be strictly observed, for they are of special importance in a rhythmic sense. The piece also abounds in marked and sudden transitions of power, and in conspicuous dissonances. The tempo should be rubato in nearly every phrase, but not too much so, and here it might be said that a true tempo rubato requires that what is gained by accelleration, must be compensated for by a retardando and *vice versa*, or in other words the general movement of the time is to be unbroken, and if a crescendo is accellerated, its diminuendo must be correspondingly slower.

Beginning with measure 8, the melody is in the bass as far as measure 16. The answering motive, which is motive No. 3, found in measures 1, 5, 8, 9, 11, 13, 15, 16, 17, 18, 19, 20, 21, 23, 26, 27, 32, 33 and 34, needs to be made clear, yet not over prominent.

The two halves of the melody in measures 1, 3, 5, 7, 17, 19, 23, 25, 27, 32, to 34, being alike, or in the same time, requires that the second half of each should be *crescendo*. Reiterations must be louder unless otherwise marked, to avoid monotony, and also to express the inner content of the piece.

The groups of sixteenth notes in measures 4, 10, 12, 14, 16, 18, 26, 31, must crescendo to the third note, as indicated by the swell marks.

The short runs in the bass measures 8, 10, 12, 14, should crescendo to the first count of the next measure, which first note must be accented. Any short group of notes is like an adjective—as the words sweet, red, fair, which, unless they qualify a noun, have no meaning, but if you speak of a sweet, red, fair apple, we have words that express an idea. Such groups of notes are always to be *crescendo* to the first long note following; this long note to be the climax of the group. Measures 2, 6, 24, 28 and 29, are climax measures of the piece. The heavy accents are to fall on the 4th count of these measures.

The quarter notes of the melody in measures 1, 4, 5, 6, 16, 17, 18, 19, 23, 26, 27, 30, to 37, must be clearly brought out with the pulling, or clinging touch, and in no case must there be any blurring or muddling from the careless and clumsy use of the pedal; in fact, there is but little pedal needed or allowable in the entire piece.

The use of the pedal is indicated by the following character, ⌊———⌋ which shows the exact place where the pedal should be pressed and released.

In many of the pedal markings, the pedal is used simply to help the hands to an easier execution of the required legato.

D. Do not play both the D and E in measure 6, with the thumb, but with the thumb and second finger, that there may be an even arpeggio effect. Let there be a moment's complete silence in measure 30.

There should be an instant of silence in the first and fourth counts of measures 1, 5, 7, 8, 17, 19, 23, 27, 32, 34, and the same for the first or fourth counts of measures 16, 18, 30, 31, 33, 35, 36, 37 and 38. This minute instant of silence should be thought, rather than distinctly made manifest.

The phrasing of the piece is carefully indicated. It may be well to say that the rule for phrasing requires the first note of the phrase to be more or less accented, according to its place in the measure, and its last note to be soft and staccato. Furthermore, every phrase has a climax, and from its beginning to its climax, which is usually somewhere in the latter half of the phrase, it must be *crescendo*, but from this climax to the end *diminuendo*.

The numerous slurs of this piece require exact treatment. The rule for slurs is that their first note shall be accented, their last soft and staccato, and the two tones bound together in a strict legato. The effect is much as if the two notes were melted together; the last being but partially heard.

E. The melody in measures 16 to 20, and 30 to 36, must be kept perfectly clear and vocal-like, with no pedal whatever, and the rests and staccato marks strictly observed. The player should especially listen for a clearness of melody throughout the piece.

F. In measures 32 to 35, the melody is in the inner notes; therefore the accompaniment must be given only enough power to suggest, rather than assert its content. By-the-way, the accompaniment of this piece has a musical and melodic significance, and is not simply a harmonic background, as is the case with music of the more common grades. This beautiful piece will bear a great deal of close study, for it demands a fine delicacy, and artistic exactness of detail.

CHAS. W. LANDON.

CANZONETTA.

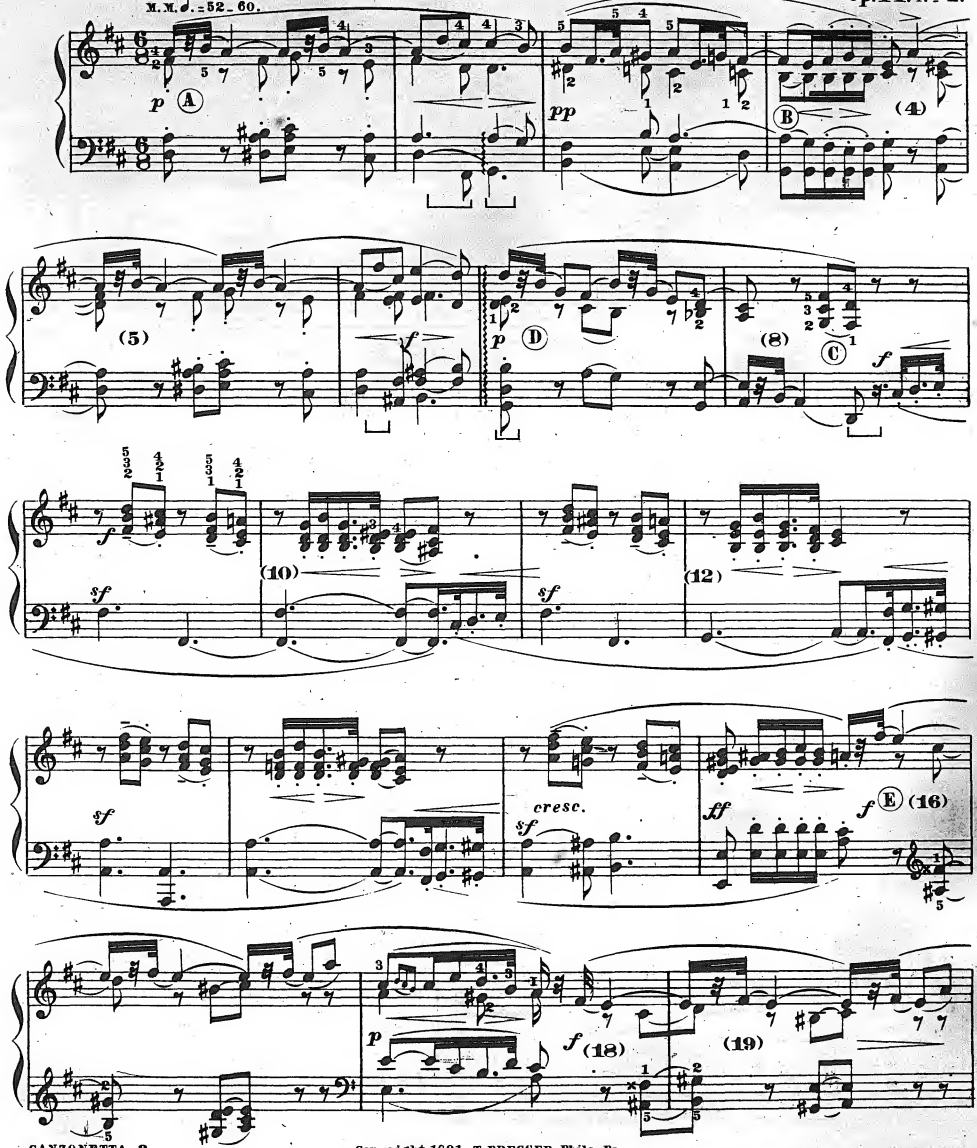
WITH A LESSON BY

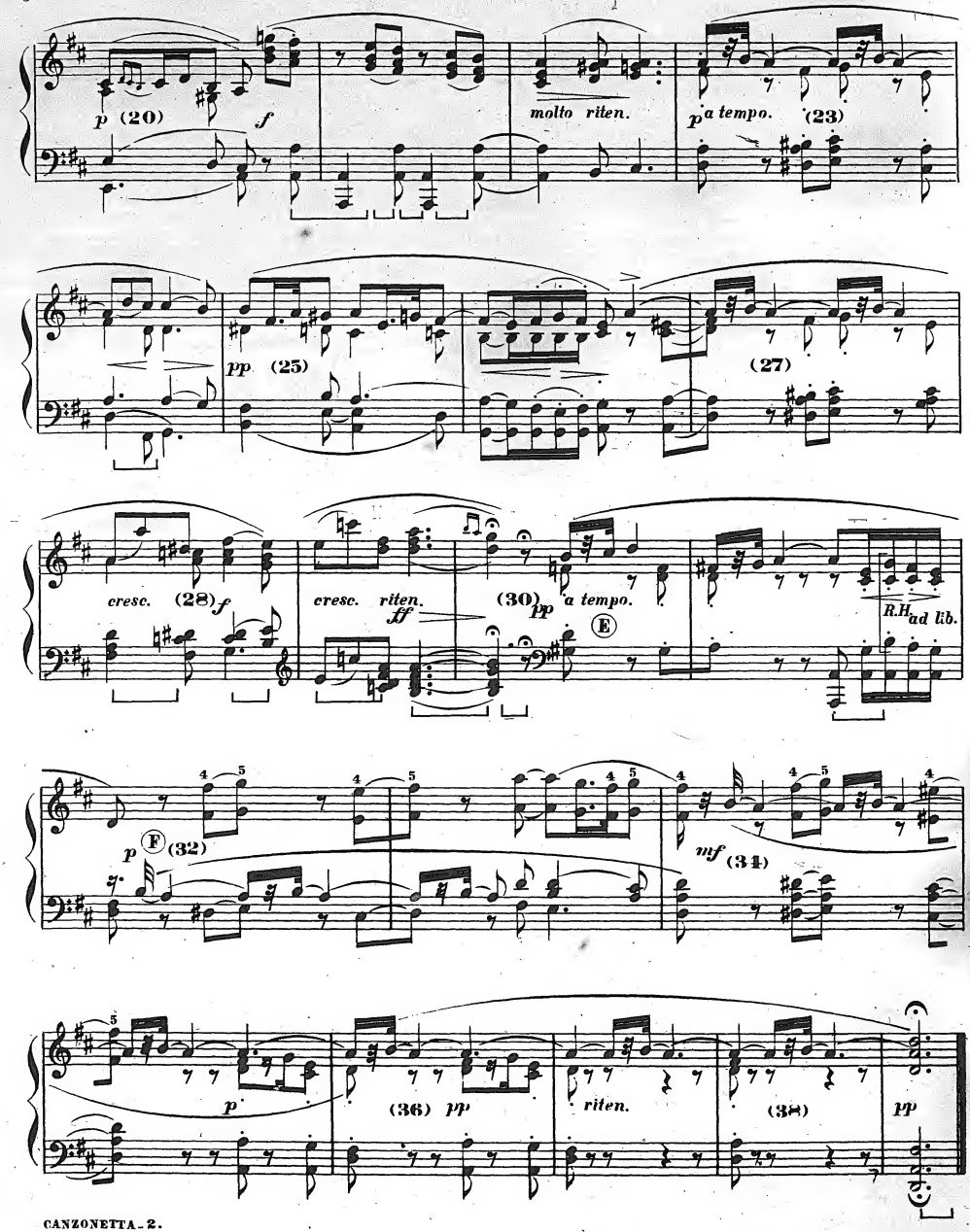
CHAS. W. LANDON.

N. von Wilm.
Op. 14. No 2.

Allegretto con delicatezza.

M.M. ♩.=52-60.



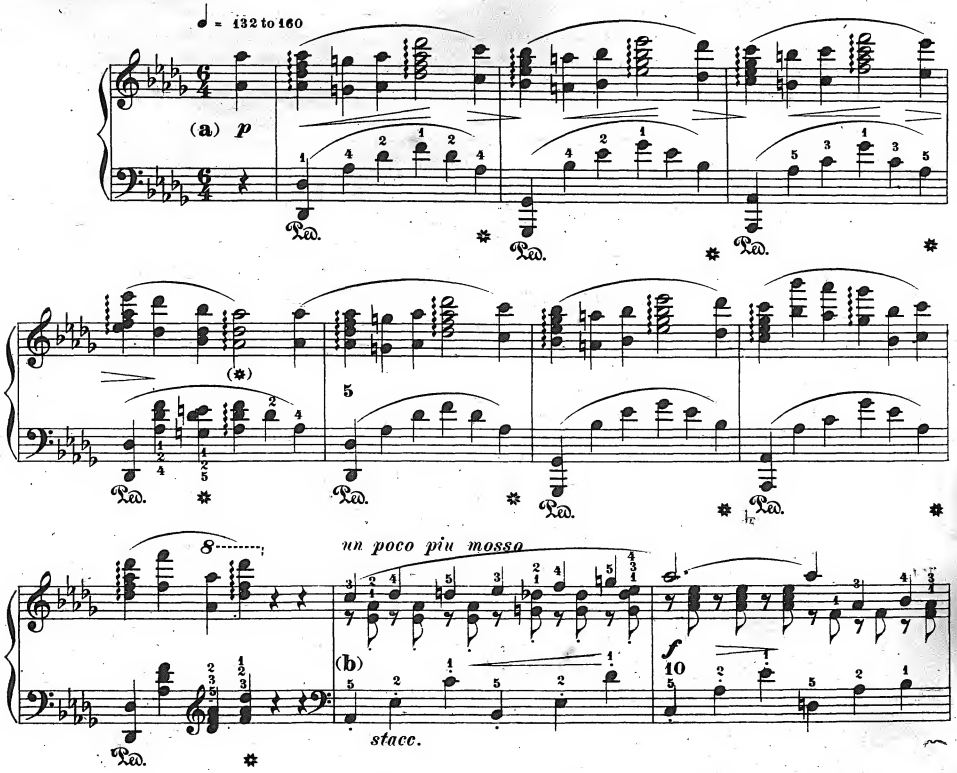

p (20)
f
molto riten.
p a tempo.
(23)
pp
(25)
(27)
cresc.
(28)
f
cresc.
riten.
ff
(30)
pp
a tempo.
E
R.H.
ad lib.
p
F
(32)
mf
(34)
p
(36)
pp
riten.
(38)
pp

IN THE GONDOLA.
(Auf der Barke.)

"In the Gondola" is one of Bendel's easiest pieces, attractive, but light in style and melody, without however being common-place. The setting is careless in one or two places; this we can easily correct without essential alteration. A star (✱) will mark the points, slightly imperfect in the original copy, but improved as printed in this copy.

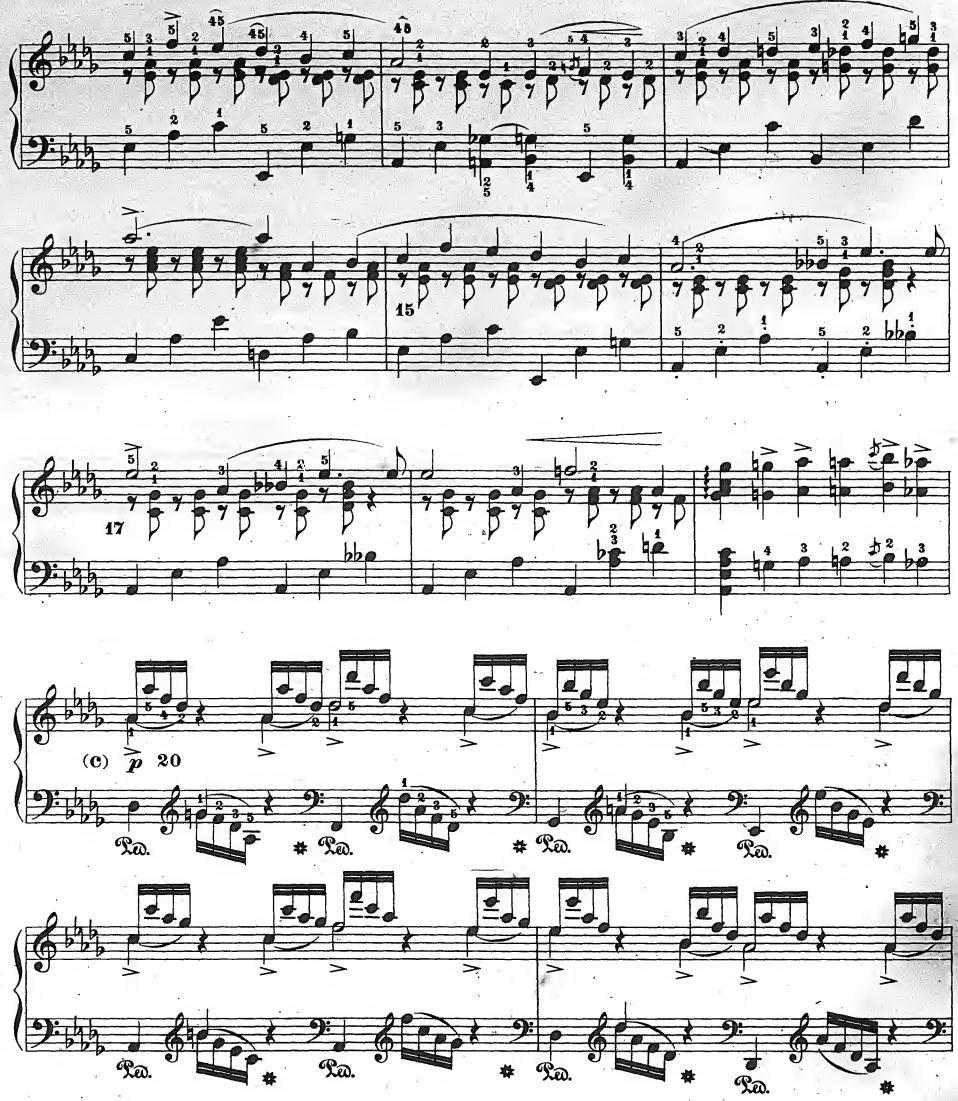
Revised and Fingered by
R. GOLDBECK.

F. BENDEL.

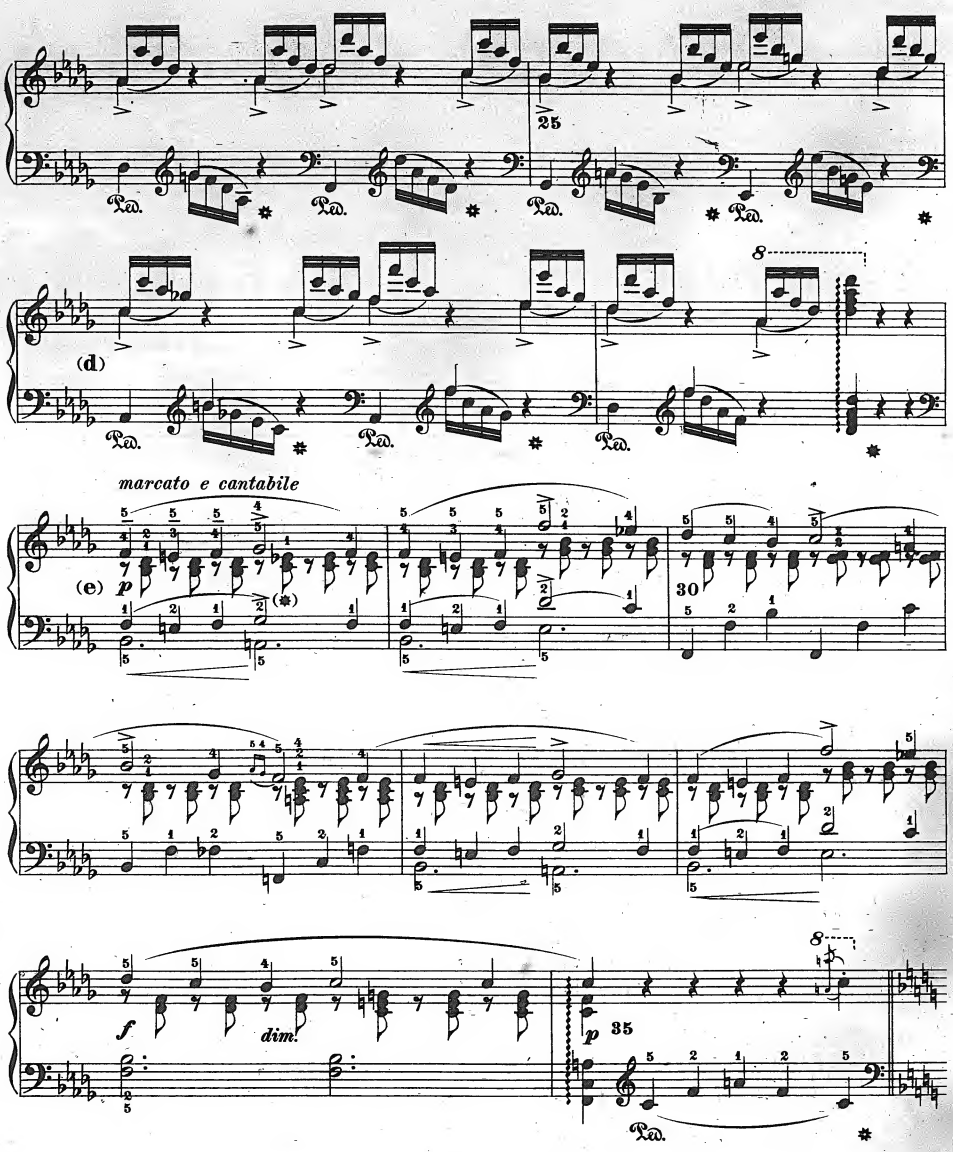


a) The total time effect should be one of quietude, although the quarter notes will proceed at a comfortably fast pace. The chords are here and there a little extended, made easier however, and playable for small hands, by the indicated arpeggios; the first eight measures form one part of the principal thought, its counterpart being given in the happily contrasted next eleven measures.

b) Here no pedal is taken with the object of rendering neatly the accompanying staccato notes of the left hand, while the melody is perfectly and singingly sustained in the right hand.

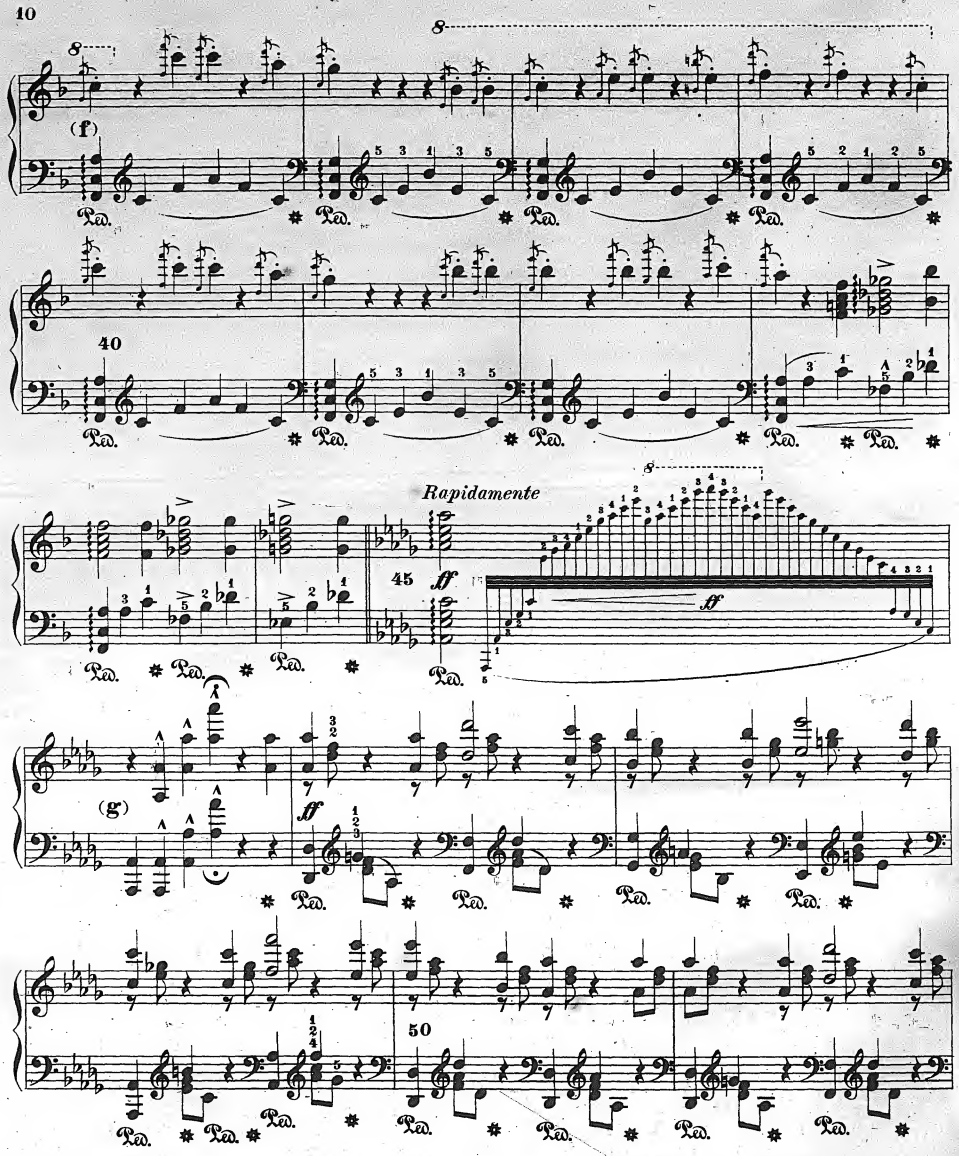


c) In measures 20 to 27, the first melody is repeated with ornamental, but quite easy arpeggios, which produce a light brilliant effect. Perfect eveness is required for the continued 16ths, with well marked melody played alternately by thumbs of right and left hands. A graceful play of hands will here help the general effect, as the melody need not be held, merely marked, the pedal accomplishing the prolonging of the melody tones.

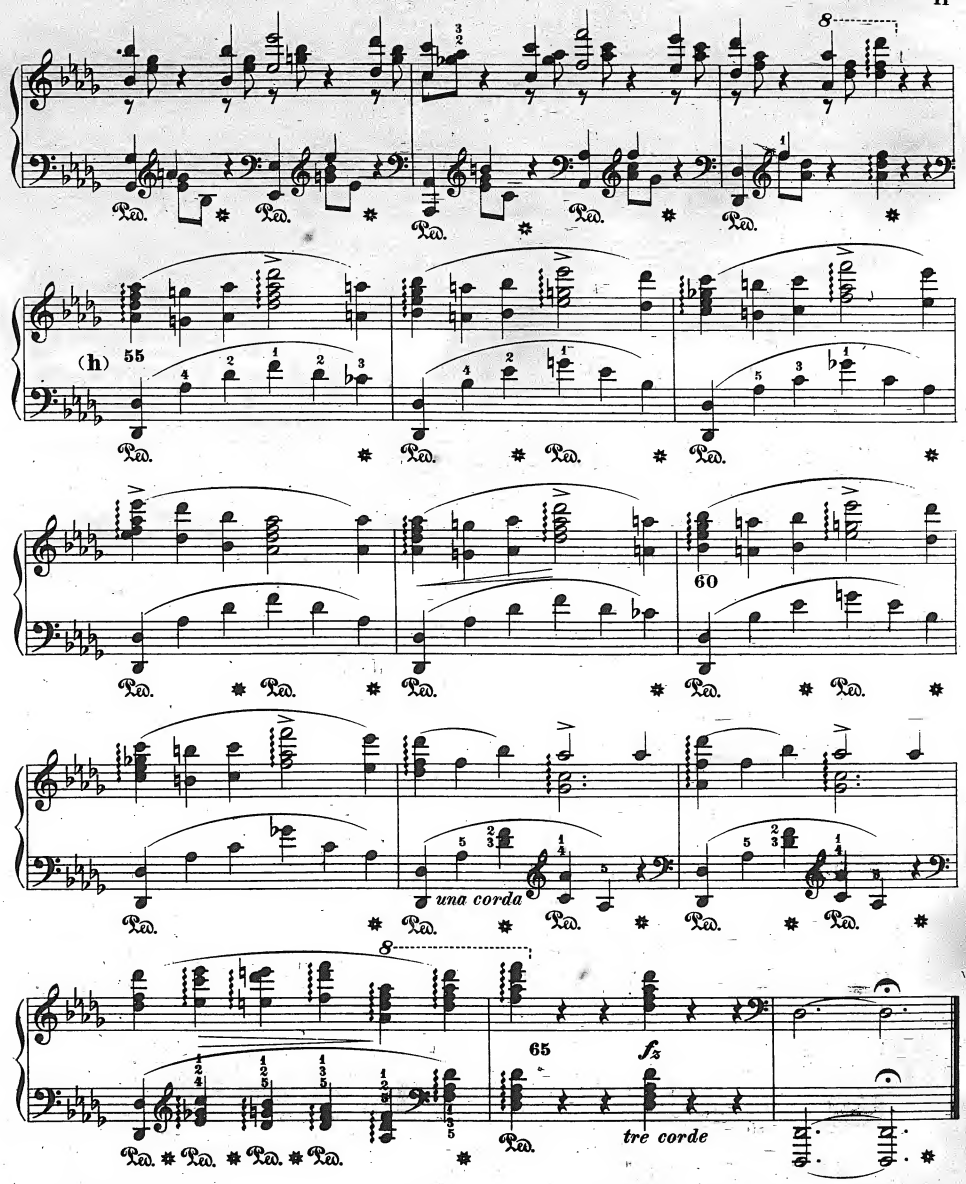


d) Retard slightly and quietly in measures **26** and **27**.

e) This is the second subject (B flat minor), requiring sustained style and expressive clinging touch. A number of engraver's faults occur in the most editions, in this section, corrected in this edition.



f) The grace notes must be treated as appoggiaturas, the accent falling on the grace note.
g) Measure 45 contains an extensive arpeggio, followed by octaves which re-introduce the first subject. These octaves which re-introduce the first subject should be played slowly, and with power, forming pedal effect of the preceding arpeggio measure.



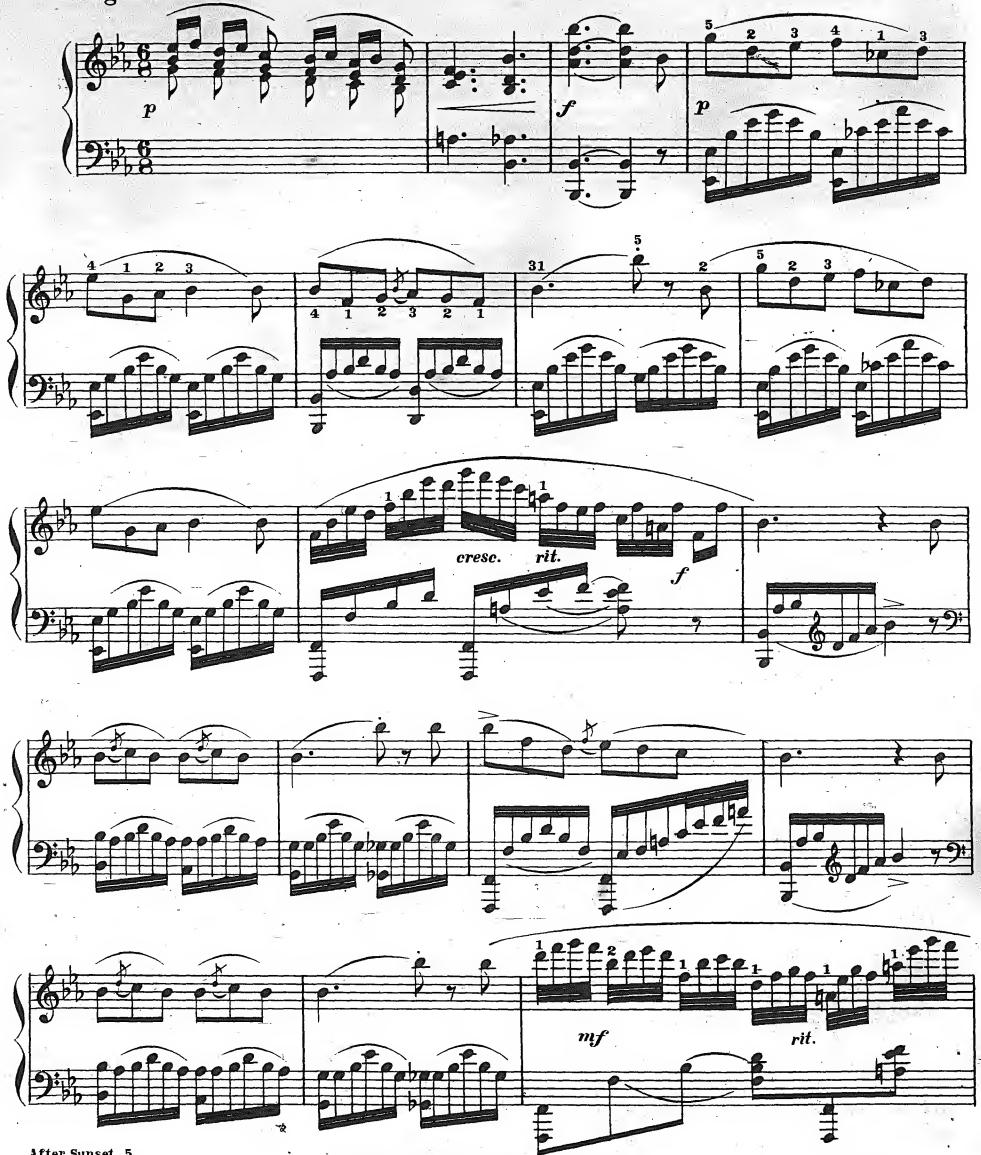
h) The simpler setting is taken up again to close the piece, the end requiring a broadening ritardando, consisting of evenly and richly rolled up arpeggios.

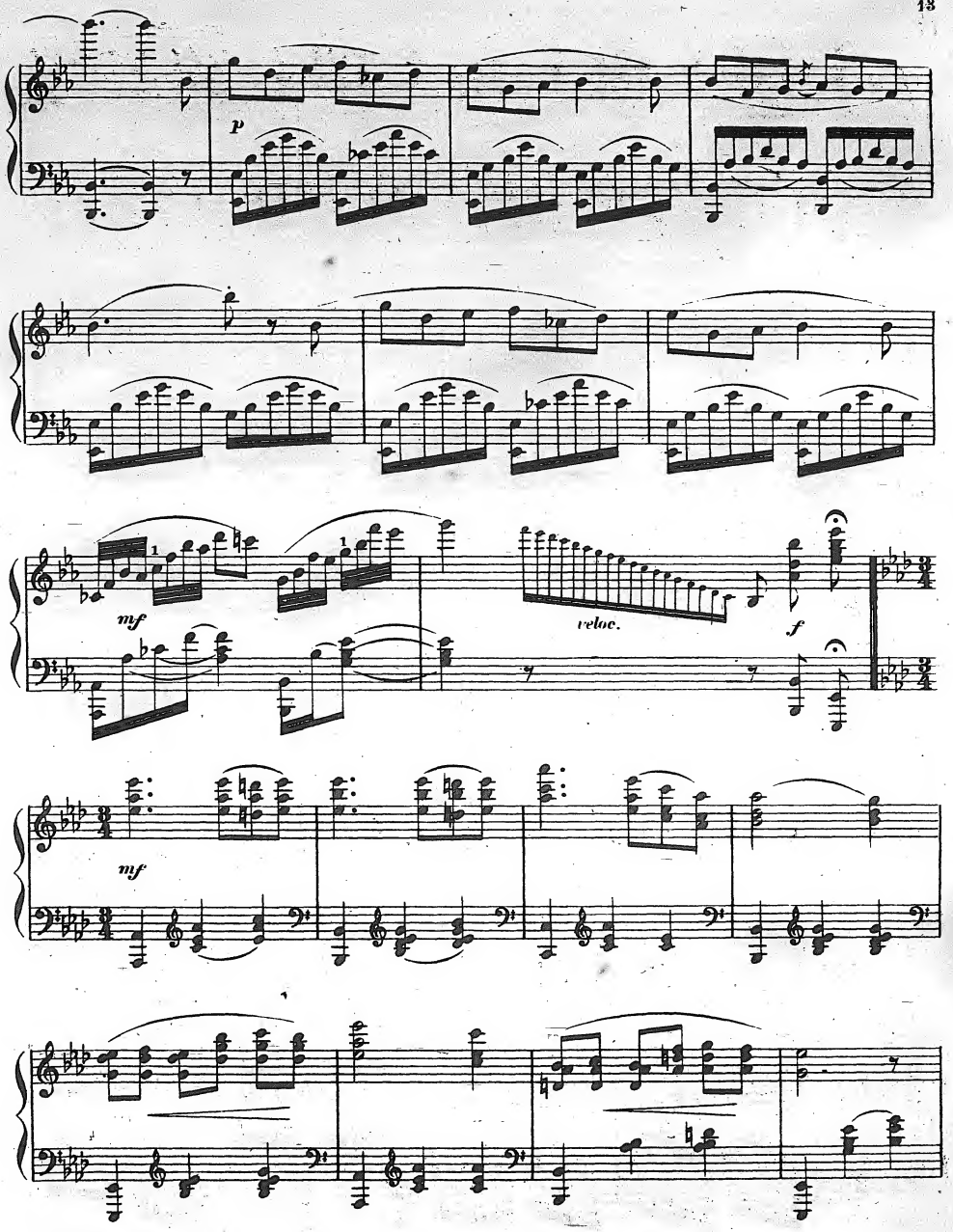
To Mr. FREDERICK BREVILLIER.

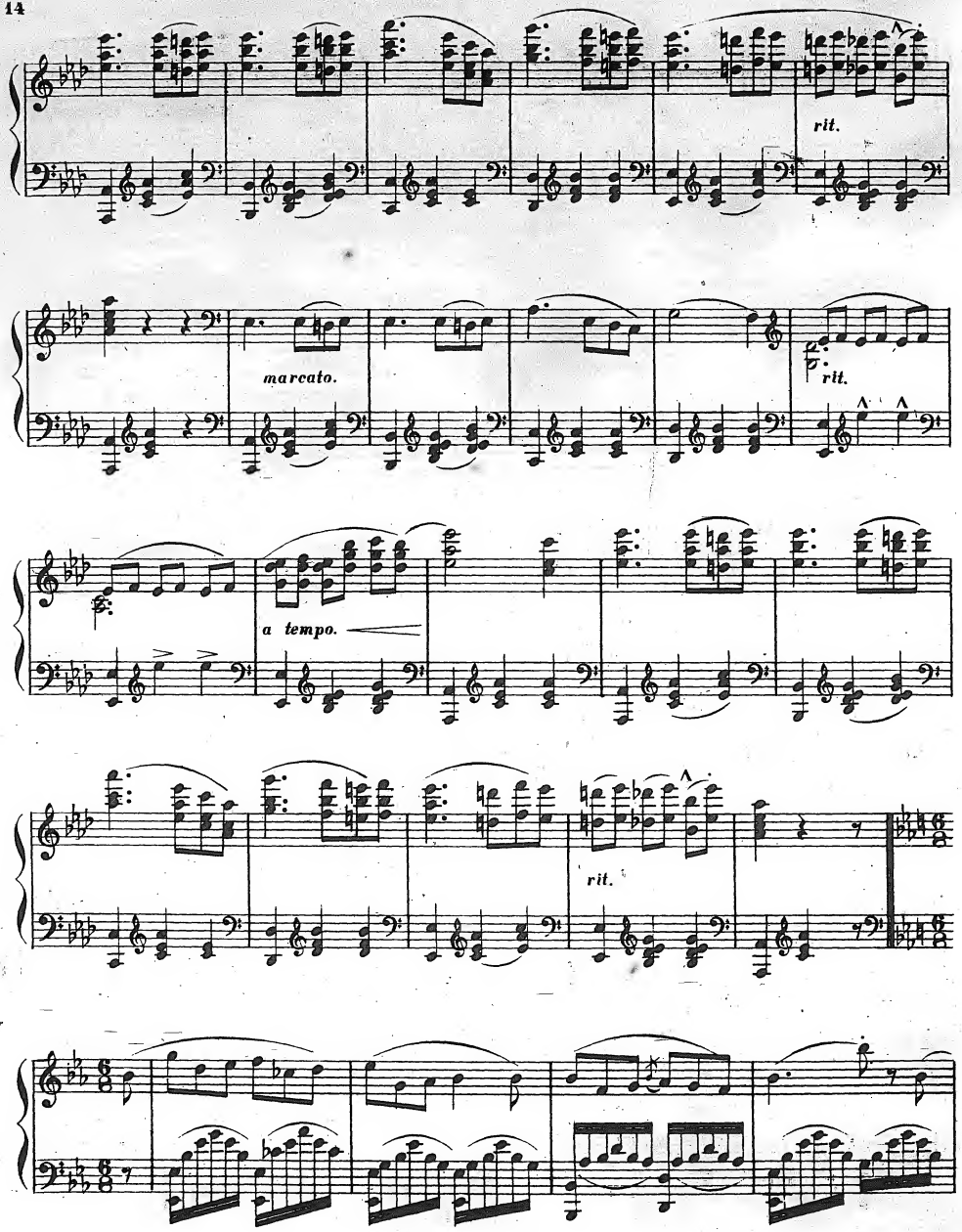
AFTER SUNSET.

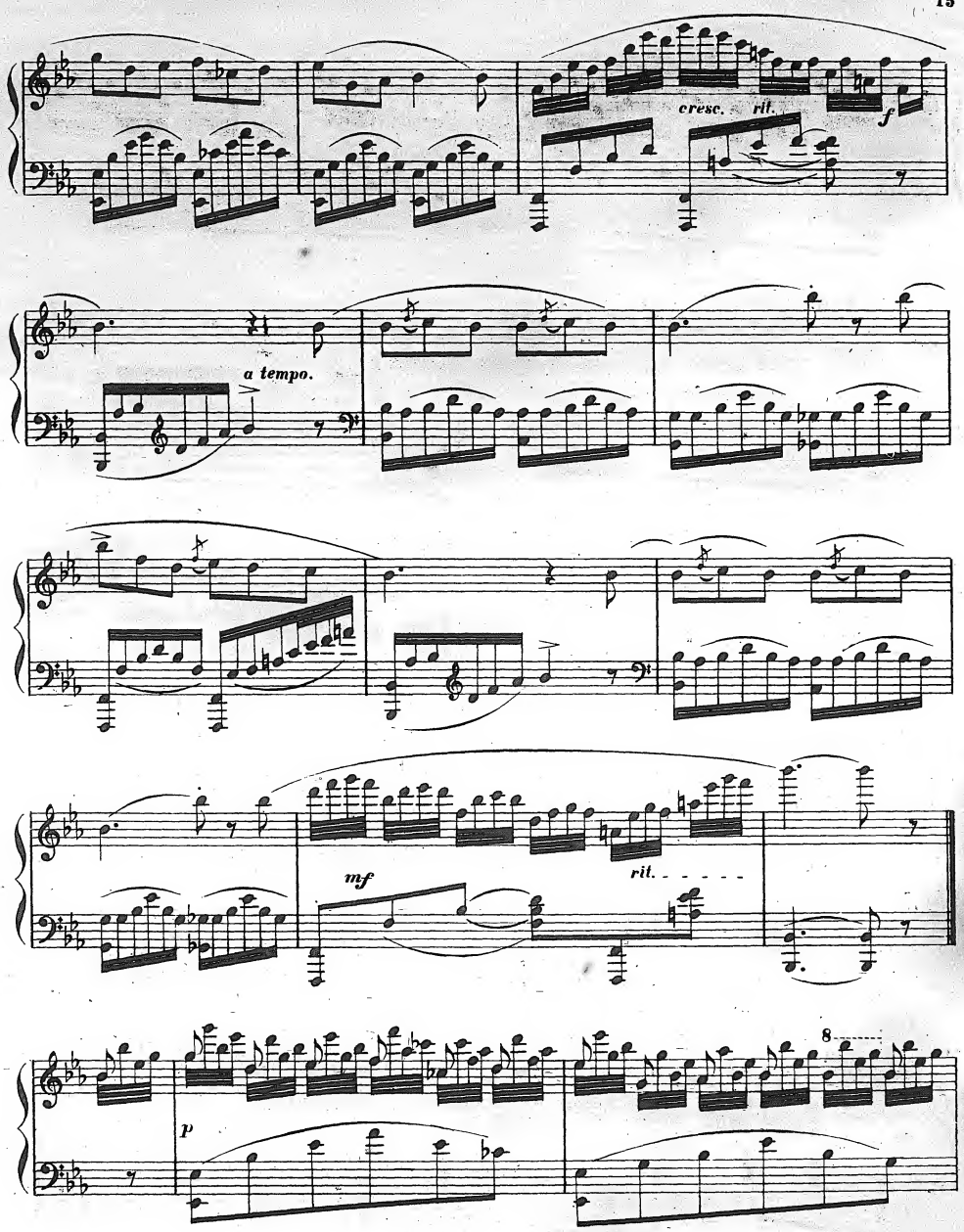
E. H. Norris.

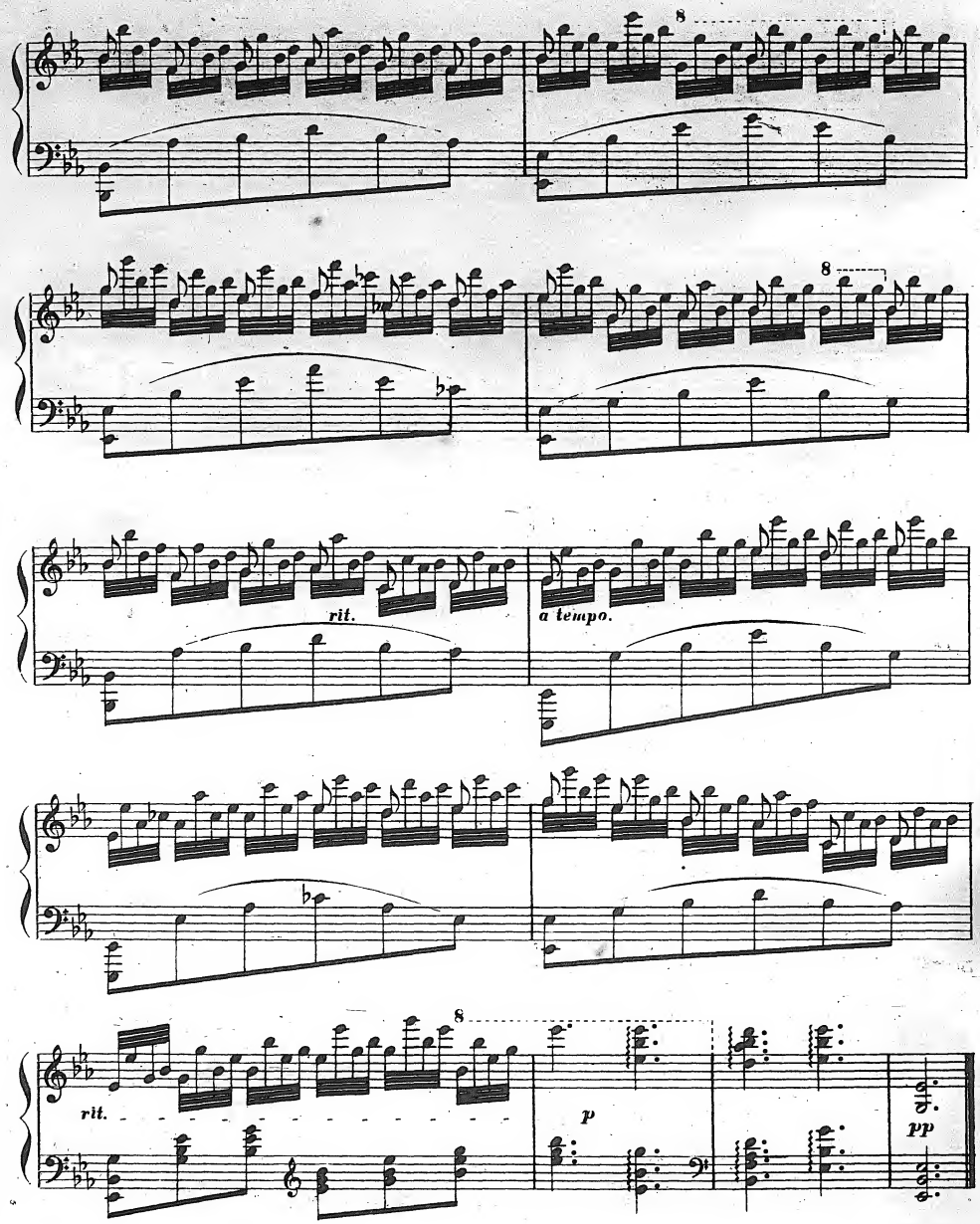
Allegretto moderato.




p
mf
veloc.
f
mf


rit.
marcato.
rit.
a tempo.
rit.


cresc.
rit.
f
a tempo.
mf
rit.
8
p


8
8
rit.
a tempo.
8
rit.
p
pp

IV.—THE PLACE OF MUSIC IN A LIBERAL EDUCATION.

BY EDWARD DICKINSON.

CHAP. IV.—The proper study of music involves the conception of music as a fine art, judges every good musical composition as a work of art, not as a succession of unrelated sounds. It leads into the analysis of harmony and form; it reveals the shaping power of the composer's thought; shows the wonderful possibilities of development that lie in the themes; impresses the mind with a sense of symmetry, of logical coherence; enables the intellect to grasp the conception of unity in variety, of clear-sighted controlling plan, and the adaptation of means to ends. These are the conditions of all art. In some arts it is the eye that perceives the multifarious parts, in others it is the ear; but the inner faculty that comprehends the parts as coalescing into entirety and symmetry, is always the same. Beauty of form is a necessary condition of the highest art beauty. Beauty of color is lower than it; sublime and spiritual expression is incomplete without it. This ability to recognize beautiful details as only parts of a still more beautiful whole—one of the essentials to a cultivated mind—is very effectually promoted by the study of musical works. Moreover, the perception of form is much more difficult in the case of a musical work, than in a work of sculpture, painting or architecture. For in a work of art that appeals to the eye, its outlines strike the mind almost in an instant, and the work remains fixed and passive for our leisurely contemplation; while a musical work does not consider our convenience, but hurries its details past us one by one, and we must hold a series of momentary impressions in the memory, and re-combine them into a whole. Thus there comes to the student a mental stimulus that is peculiarly wholesome, and a satisfaction that is permanent. For with the sense of perfect form and compact structure, comes the sense of durability, and hence a realization of the dignity of a work of genuine art, as something elevated, substantial, not subject to decay.

The study of musical science requires an expenditure of intellectual energy which it would be difficult to over-estimate. Let one analyze a five-part fugue of Bach, note for note, and he will have a faint conception of the amount of preliminary training and the scientific precision required to put such a work together. Let one read through a very complicated orchestral score, such as "Beethoven's Ninth Symphony," or "Wagner's Tristan and Isolde," and he will be amazed at the prodigious intellectual power displayed. Since I am speaking of the uses of music in a general education, not assuming advanced professional study, the benefits of fugue-writing and orchestration do not, of course, come into the discussion. But at least an elementary knowledge of harmony I do consider of very great importance, not only because it increases the intelligent enjoyment, but also because it helps to counteract any weakening tendency which a merely sensuous or emotional pleasure may cause. The study of severe musical science is the best antidote I know of for musical sentimentality.

The study of the history of music leads into fields so vast, so teeming with instruction, suggestiveness and charm, that I know of no subject that is more broadening and stimulating to the mind. That wonderfully harmonious and prolific culture of the Greeks cannot be fully appreciated without knowing the part that music played in that marvelous old civilization. The history of the development of Roman Catholic church music from the fifth century to the sixteenth, not only throws a vivid light upon some of the modes of thought of the middle ages, but also helps one to understand the unique power which the Roman Catholic party and discipline have always exercised over the human mind. No one can doubt that if the German chorale had never existed, the history of Protestantism would have been different from what it is. The great works of Bach that grew out of the *chorale*, vividly reflect the whole spirit and temper of German Protestantism. The history of the opera is inseparably bound up in the history of European manners for 300 years. The use of instrumental music in the seventeenth century and its rapid expansion, is one of the most brilliant achievements of the human intellect. Music is the typical art of the eighteenth and nineteenth centuries, just as painting was of the fifteenth, sixteenth and seventeenth, and demands the profoundest study, not only on account of its magnificent creations, but also on account of its vital relation to the whole progress of the time. The great historic musical problems and events of this century—the relation of music to philosophy and religion; the transition from the classic style to the romantic, accompanying a similar change in literature; the rise of the so-called "program" music, involving the question of the limits of music's expressive power; the union of music and poetry, its manner and effect; the extraordinary success of Wagner's works, and the revolution in the whole theory of dramatic music which they have caused; the rapid extension of musical study, and its effects upon individual and national character—all these questions and many more, involve an extent of research, a breadth of sympathy, and a power of critical discernment that tax the intellectual powers to the utmost, and imply a depth and reach of culture which a lifetime may well be spent in attaining.

The study of musical history involves that of the lives of the great composers, for although the musical life is so removed from other activities that we often meet the most baffling contradictions, yet we cannot thoroughly comprehend a musician's work without knowing his education, his circumstances and the general tone and temper of his mind. The attitudes of the great composers towards each other, either of sympathy or hostility, and the critical writings of the literary musicians, particularly of Schumann, Wagner, Liszt and Berlioz, are full of instruction, not only as supplying the reader with authoritative standards of criticism, but also as throwing light upon each writer's own compositions by indicating his intellectual standpoint. Moreover, the part that music has played in the progress of civilization is shown by the manner in which musical works have been received by the world, a reception which often caused bitter pain to the authors, but which usually stimulated them to even mightier efforts. And I believe that the study of musical biography is not only mentally invigorating, but also morally healthful. I know that this has been denied, and the weakness and misconduct of some musicians held up as evidence that music grants no such benefits as its enthusiasts assert. Such a view is merely the inevitable protest against the claims of high moral influence that have been made for art; but the claim and the protest are both alike superficial. Art has no direct moral influence in herself alone, and it is no disparagement to her that she has not. It is with art as it is with nature: the truth lies in Coleridge's profound saying, "We receive but what we give." As a Wordsworth or an Emerson may see in the glories of nature an outflow of Deity, while the savage or the backwoodsman, face to face with the same glories, remains stolid and brutal, so a devout soul may hear the very oracle of God in harmonies of voices and instruments, while one that is coarse and vile will continue so, though symphony and mass and oratorio combine daily to pour their streams of splendor upon his head. A reader of clear judgment, however, will not be repelled by what he finds in the lives of the masters of music. He will consider that a man is not to be measured by the highest conceivable standards of moral excellence, but by his opportunities, his temptations, and by the standards prevalent in the age and community in which he lives. Under such scrutiny the great musicians do not suffer. I know that the jealous quarrelsomeness of musicians, especially the lesser ones, is notorious, but there are special reasons for its existence. Musicians must get a living, like other men, and they are more subject to the fickleness of the public than other men. The public has often looked upon the musician as the mediæval prince looked upon the court-jester—as a creature to be listened to with amusement for a little while, when my lord unbends from affairs of state, and then to be contemptuously dismissed. Is there anything that would do more to make an earnest man sour? But musical biography on the whole tells a different story. We find there somewhat that is petty, ignoble, even corrupt, just as we do among men generally. But we also find everywhere manifestations of moral beauty and heroism. We find that the great musicians were not only, in most cases, men of elevated personal character, but also—and here comes the bracing influence of musical biography—that they were men that worked for ideal aims, who felt a sort of divine injunction laid upon them to serve their genius, let the world pay them as it would. Such men do not dwindle as they are scrutinized, and music will not be reverenced less when we search into the minds of her chief apostles.

I have tried in these articles to vindicate the claims of music upon the intellect—to show that the study of music by right methods and under the control of broad views is not only valuable but also a necessary item in a liberal education. I am aware, of course, that the ultimate effect of music is, after all, upon the emotion—that its special power and value depend upon the fact that it excites a keenness of emotional delight, such as no other art can produce. In this lies not only its blessedness, but also its danger. If musical enjoyment lulls the strong faculties to sleep, if it stirs emotion that is shallow and ignoble, if it makes one less steadfast in the performance of daily duty—then away with it altogether! But this result is not necessary, its preventive is in controlling, refining and strengthening the emotional nature itself. Our educators are too inclined to ignore the emotional faculty in their over-care of the intellectual. The emotion, too, needs its discipline. Sentimentality must be rooted out, the higher sentiment, the deep, clarifying, uplifting emotions, the emotions out of which love and beneficent actions spring—these must be created, fortified and directed. I believe that the study of music can be made to contribute to this noble object. We have only to think of music as it really is, to listen to the works of the masters in the spirit in which they created them. The might of purpose, the grandeur of emotion, the majesty and glory of vision that were in the souls of the great composers have gone into their works, and if we are truly their pupils, as we profess, we can draw forth those sublime qualities and make them in some degree our own. And we must also see in music, above all human attributes of which these geniuses were conscious, a something that transcends all explanation, which thought cannot reach nor words explore, a response given by the soul of man to that divine and immortal Soul of the Universe whence all high imaginations, spiritual longings and pure affections proceed. Out of such listening comes not merely joy but strength, not merely pleasure but spiritual exaltation, emotions that are not transient and hollow, but the very ground-tide of the fulness and depth of our being.

Such, then, being the beneficence of music, and of all art, as I have tried to state it, our duty, not only to ourselves but to others, is clear. Even the highest contemplation is unworthy if it does not diffuse itself and reach out into the lives of those around us. There is a selfishness of culture just as there is a selfishness of religion. A life of prayer and pious rapture is a mean and pitiful one if it means nothing but sentimental self-indulgence, ministering nothing to the needs of those that suffer and perish outside. So there are art voluptuaries of finest taste and exquisite sensibility, bent only on gratifying their intellectual and emotional appetites, giving no thought to the barrenness and thirst of their fellows, making not the slightest effort to increase the intelligence and happiness of the world. This is the most dangerous temptation with which the cultivated man or woman is ever assailed. Narrowness of sympathy is the bane of culture everywhere. Against this peril let every student and lover of art guard himself at the risk of being parched and enfeebled in his spiritual growth if he yields. There is something better than this one-sided culture. To love the Beautiful with all the heart and soul and mind and strength, and to make her benefits evident and convincing to others—that is to be gifted, that is to be lovable, that is to be truly rich and bountiful; a distribution of priceless treasures which leave the giver richer still.

Let us, then, as students of music, see how we can draw from her a culture which will make us more complete, which will give us more firmness of intellect, more depth and richness of emotion, and make us more helpful in the sphere in which we live—a culture which the uncultured world will not despise, but will respect because compelled to own its power.—*Concluded.*

EDITORIAL NOTES.

WHAT SHALL GOVERN THE CHOICE ?

In playing for friends and in making up a programme, yes, and in selecting a piece for a pupil, what standard shall govern the choice? Shall the piece be selected to appeal to what we think is about the average taste of the audience or pupil, or for the best side of their taste? Or, even in the case of a programme to meet the taste of the cultured few, or the unmusical many? There are conflicting interests to be considered. It is an injury to the cause of music to select a piece so "classical" as not to be understood or enjoyed, for it simply tends to make people prejudiced against the higher forms of musical art. First of all, they must be interested in the selections, and secondly, we must do what we can to elevate taste. When the pupil plays to a friend he should play not less than three pieces, and one of these should be of as a high a class as he thinks will be understood, and one can be of a "transparent" content, and the other more or less of a brilliant, popular and showy piece, and fortunately there are quantities of such music that is really good. But the perfection of execution is of as much importance as the piece. This subject is one of importance, and each teacher must use the best judgment he has.

PIANISTS' CRAMP—ITS CAUSE.

After more than twenty years of active piano teaching, I have never had a case develop in one of my pupils, and only had one who had symptoms of it, and that pupil came to the writer with the difficulty already contracted, and in her case there was an uncommonly hard touch and unusual constriction of muscles of hands and arms. It can be put down as a truth that no pupil or pianist ever contracted this weakness who had a good touch. It invariably accompanies a hard touch and stiff and unyielding wrist. But it is not easy in all cases to get the pupil "to let loose of these muscles," so to speak. One difficulty is in the pupil's first attempts at wrist work being on octaves instead of short intervals, such as thirds and sixths, and in the first wrist exercises and pieces being so difficult that they were hard to play, and so the pupil "nerved" up to overcome the difficulties, and in doing this made a bad touch worse. Pupils must be taught to "Think hard and play easy." One altogether too common a fault is in giving music that is too difficult and intricate for the pupil, thus causing him to play with a stiff and unmusical touch.

A NEW DEPARTMENT.

"The Teacher's Forum" is a new column that will be found to contain much of interest. Teachers are especially invited to write for that column whatever will be of practical value to the profession. It will be open for the experiences of every day studio work, for ways of illustrating points in technic and expression, and for ideas on any point of practical worth to pupils and teachers, but not for controversy.

EXCUSES.

It is a lamentable fact many teachers have pupils who are far better at making excuses than doing thorough work.

In reality this kind of a pupil never does good work; for a pupil who allows trivial and nonsensical things to hinder his or her practice, and is always "going to practice well on the next lesson," never comes to the sticking point of thorough study.

This genus of pupil often think if they can furnish an excuse, it is all that can be reasonably required of them; and that the excuse ought to be as satisfactory as if they had a well-prepared lesson, forgetting that practice and study are for their benefit, and not for that of the teacher. They will work harder to find a plausible excuse than to have learned their lesson, and so have had the personal reward that comes from hard study. The college president told a palpable truth when he said, "If students would work as hard to prepare their lessons as they do to seek excuses, we should have intellectual prodigies." It is said that excuses never give a true reason, but are made to cover something that the culprit is justly ashamed of; and another proverb has it, "He who excuses himself, accuses himself." The real reasons for their unpreparedness are indolence, lack of purpose and want of interest. These lethargic young people hope that the teacher believes in the truth of their worthless excuses; though teachers sometimes accept them, they seldom, if ever, believe them truthful.

While an excuse is always more or less false, a real reason, as sickness, absence from home, or bodily injury may be accepted; but the foolishness of the great majority of excuses is proof positive of their falsity. What but false can a teacher think of those pretexts which are so common that every one knows them by heart: for instance, "Lost my music," "Forgot what scales, exercises or étude I was to practice," "One of my sisters takes lessons, and she always has the piano when I want to play." It is very peculiar that this happens always when the pupil has something to practice distasteful to her or him. Then another favorite excuse is that a finger is hurt. How many times a teacher wonders that a wound is sufficient to prevent practice, that in no way interferes with the ordinary games and sports of childhood. Then these are the pupils who are always having toothache and headache, or rheumatism in their fingers or wrists, and strange to say these aches are such as no one can disprove.

It sometimes happens they are ill, or these aches are especially excruciating at the very hour for practice, or for taking the lesson, but it is remarkable how much better they feel when these hours have passed.

As a usual thing these inventors of cunning fables do not lack ability, either intellectual or musical, but they are unqualifiedly indolent, and never give their mind to serious work. They can study, but do not. They simply waste their opportunities.

With this class of pupils a teacher has a hard task, and as far as possible he should exact full work in place of empty excuses. Perhaps in some instances he should make the lessons as interesting as possible, even at the sacrifice of a solid course in technics, doing this until the pupil learns to practice; and here it might not be amiss to say that the teachers of beginners generally err in this respect; they do not teach their pupils *how* to practice. This is really one of the strongest excellencies of superior teaching. A pupil started aright by a good teacher does not become a pupil of excuses, but rather a pupil delighting in his work. This points out one way in which amateur teachers are doing their patrons and the cause of music untold harm.

EXACTNESS INDISPENSABLE IN ART.

Glück said; "The more truth and perfection are sought after, the more necessary are precision and exactness." Piano-playing in its higher grades presupposes just such exactness, but unfortunately it is seldom attained. The better class of teachers universally say that the trouble is with the early lessons and practice of the pupil. One cannot spend several years in imperfect practice, and then suddenly attain artistic perfection. As superior execution demands perfect accuracy, and artistic performance depends upon trained fingers and musically cultivated minds, till this perfection has become second nature, it stands to reason that it is not possible to become a good performer unless one has done exact work from the very beginning. In other words, the very perfection that makes superior playing, is itself as much an established habit, as are the finger movements. That an amateur teacher is at a discount in teaching beginners, is clearly seen from the facts presented. But, unfortunately, many good teachers do not take the necessary pains with their younger pupils, in establishing the indispensable habit of exactness in their beginning work. For this there is no possible excuse, and by this the better class of teachers only lower their work to a plane where amateur teachers can meet them in successful competition.

The teacher must have the end in view from the very beginning. Nothing should be permitted to creep into a pupil's work that could in any way undermine correct technical habits. Every step in the development of the young pupil should be as jealously guarded as a tender mother solicitous for the perfect unfolding of her precious child watches and tends its toddling footsteps, lest too rough usage might bend and deform the tender and growing limbs.

COMPARATIVE DYNAMICS.

An English contemporary says: "Not long ago a gentleman was expressing to Sir Charles Halle his difficulty in understanding how Chopin, with his feeble organism, could have produced the orchestral effects which such works at his A flat Polonaise seem to require, and which in this respect contrast in so remarkable a manner with some of his more dreamy conceptions. 'Chopin,' said Sir Charles, 'had so wonderful a command of the *nuances* of expression that in whatever state of health he might be, the due proportion between his *pianissimo* and his *fortissimo* were so perfectly preserved that his listener experienced from the latter impressions which are sought for in vain by modern pianists who endeavor to produce from the pianoforte a volume of tone such as it is incapable of supplying."

SUPPLEMENTAL WORK IN LESSON GIVING.

As I look back on the years of lesson taking, I see the value that my teacher's musical talks were to my musical growth, talks outside of the lesson proper. Teachers should give biographical sketches of the composers that their pupils are studying, talk of musical affairs and news, give a full explanation of whatever subject comes up in the pupil's experience, encourage a spirit of inquiry in their pupils, and discuss with them the form of the pieces given, analyzing them for motives, germs, sections, phrases, and periods, and to find the climax of each phrase, trying them over to find the best grade of power in which to play them, and letting the pupils rely on themselves as far as possible, thus teaching them to listen to their own playing, and so cultivating ear and taste. Not only tell what and how to do, but give the underlying principle, the reason why with illustrations and full explanations. The teacher's work is to make his pupils musical rather than simply players.

ENTHUSIASM.

"Iron sharpeneth iron, so a man sharpeneth the countenance of his friend." "The stream does not flow higher than its source." Hence, the value of enthusiasm in the teacher. If the several parts of a lesson are all in all to the teacher, if he holds himself and pupil up to a high standard, and he feels a genuine interest in his pupil's advancement, there is but little doubt that the pupil will be worthy of his teacher. On the other hand, if the teacher gives a lesson as if it were a dreaded task, to be quickly gotten through with, does not trouble himself to have every part of the lesson brought up to an artistic ideal, he may be sure that the pupil will practice as he gave the lesson. "Like teacher, like pupil."

LOOKING AHEAD.

From *The Echo*.

In order to advance a pupil he must be interested, and any plan that will awaken the interest and ambition of the pupil, ought to be employed. The adult who has a matured mind and developed reasoning power, is content to work with undiminished vigor and interest for the accomplishment of something which he knows is years and years ahead of him. The child, however, must see almost immediate results. The prize must be in sight at all times, else it will become discouraged, and not having the reasoning powers, immediately concludes that the results are not worth the labor, and from that moment study and practice become a task—almost a punishment—to be performed reluctantly, or if possible, evaded entirely. The teacher whose pupils come to feel this way cannot hope for great success. A discouraged pupil means a discouraged parent and a discouraged teacher.

Set your standard high; and though you may not reach it, you can hardly fail to rise higher than if you aimed at some inferior excellence.—*Dr. Joel Hawes.*

However so-called sober-minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it. —*Liszt.*

PUBLISHER'S NOTES.

Louis Plaidy, the eminent teacher and musician, said: "The problem for the music-teacher is to lead the pupil on to that degree of artistic insight which his musical talent and his mental endowments generally enable him to reach. It may not be possible to make an artist ont of every pupil, bnt every one should learn to apprehend art, try to familiarize himself as much as possible with all the branches that pertain to it, and to enlarge his circle of vision so that he may reach a plane where he will be in a condition to form an independent judgment for himself from his own observation."

In the above quotation we would particularly emphasize the thought, "familiarize himself as much as possible with all the branches that pertain to it (music), and enlarge his circle of vision so that he may reach a plane where he will be in a condition to form an independent judgment for himself."

Here is one of the fundamental creeds of The Etude. This is kept in mind by the editors in their selections of articles, and their own writings, as is the familiar quotation; "Know all about one thing, and a great deal about everything," but limiting this to the art of music. The publisher of this magazine makes nnusual concessions as to price and terms for everything pertaining to musical literature.

No publisher of music in this country has so large and valuable a list of books on musical subjects. He also imports largely from Europe and keeps in stock the best works sold by publishers on this side. All these he offers at prices considerably lower than regular rates.

Send for our book circular and price list.

When an artist sings or plays for us we are receiving the sum-total of all his many years of work, thoughts, emotions and experiences. When we hear an orator he gives us the cream of a lifetime of study and thought with its accumulated experiences, joys and sorrows; and it is the same when we read the writings of men noted in the field of literature. A person who is most familiar with the best thoughts of the best writers is cultured, for culture, according to Matthew Arnold, "is knowing the best thoughts of the best men." A similar thing can be said of the scientist, for he is a man who has a working knowledge of all the best things of writers, teachers and specialists, on some one or more scientific subject. We can say the same of the musician, and this makes a good definition of a musician, showing what he is and what a mere singer or player is not. Here we strike the keynote of the great want in our profession, and it is to remedy this, that we are having the best writers of the whole world present their choicest and most valuable thoughts in the columns of The Etude; not only in the reading columns but in the edited and annotated pieces of standard music that The Etude is now issuing.

The rise of the popular household instrument, the reed organ, has a history of more than ordinary interest. The instrument has been brought to its greatest perfection in our own country. About the year 1840, there was manufactured a few "melodeons." These were only of four octaves' compass. They were placed upon a table, from having no legs of their own, one end being about six inches higher than the other. The player had to bear down hard with the fingers that were on the elevated end, which made that end dip down and the other end rise up. Then he did the same with this hand, then the other, and so on, to supply the instrument with wind. This, mind you, with fingers that were playing and blowing at the same time, the key-board constantly changing position, altitude and degrees of angle. After a few years, this was put into a very plain case and supplied with a string, that reached down to a bit of stick, that had one end hinged to one of the instrument's legs, the player pressing and releasing this rapidly, to supply the wind. About the year 1853, the case was made more elaborate and a set of iron blowing and swell pedals were placed in the middle of the frame, near the floor, thus making the blowing comparatively easy. Now, that wind in sufficient quantities could be furnished, the compass was increased, and a second set of reeds added, and the style known as the "piano-case melodeon" was common. About the year 1861, a few instruments were made with two sets of keys, "double-banked melodeons." At this latter date, Emmons Hamlin discovered how to "voice" a reed—to make it give a much improved, sweeter tone—and put his reeds and key-board into a "cabinet case." Hence the "reed organ" of the present. The difference and improvement in sweetness of tone is as marked as that in size and looks.

The early instruction books for the "melodeon" were as crude as the instrument they were supposed to teach. They were constructed on two opposite plans: that of the piano and of the pipe organ. The piano style led off, and it was so illy adapted that John Zundel, the celebrated organist of Beecher's Plymouth Church in its early days, compiled one on the pipe-organ principle. While this was a marked improvement, it was far from a model method. The next advance in instruction books was "Clark's Reed-Organ Method." This also was on the pipe-organ principle, yet it had some good music of the lighter kinds; bnt its greatest fault was in a lack of grading. The pupil was taken from the A B C to pieces that required good players to do anything with them. Not to specialize farther, it may be said that the great mass of reed-organ books of the past twenty years have followed one or both of these styles: the piano or pipe organ. All have covered too much ground as to difficulty, trying to take the pupil from the commencement to music that is difficult for an experienced player. All have failed in teaching that the reed organ demands a touch of its own. All have neglected to point out the almost universal fault of reed-organ players, which is a certain dragging and lifelessness and lack of brilliant effectiveness. All of these books contain much music for the piano and pipe organ, and little or nothing that is especially arranged for and adapted to the requirements of the reed organ as such. Authors of these methods have not seen that the teachers of this instrument are either teachers of the piano or amateurs who have not had the advantages of superior teaching on any instrument. Therefore, in the method that Mr. Landon has written these fatalities are avoided, and many special features of great value to teachers of all grades and classes are given. No teacher can use this work, following its lucid directions and explanations, without making a success with the pupil, that is, if the pupil has talent even to a moderate amount. The directions and annotations are so full and complete that there is no possible chance for a pupil to go wrong; and, on the other hand, he is taught how to go right, and that most easily, thoroughly and effectively. Order a sample copy and look over this epoch-making method, and see if it is not exactly the one that you have been wanting ever since the first lessons that you gave on the reed organ. The book will sell for one dollar and a half when published, but advance orders with cash will be taken, and book sent postpaid at only fifty cents a copy. The work will be on the market in about six weeks.

Our readers will find an advertisement elsewhere of a "Lamp-Holder," which we can heartily recommend because it answers its purpose perfectly and is inexpensive. We have a small pamphlet which we send gladly to our readers, setting forth the advantages and stating price. We can give a discount of 25 per cent. on the retail price of these goods. Here are some of the advantages of this lamp: Its presence causes no jar or vibration whatever. It holds the lamp at a proper distance to prevent injury to woodwork from heat, as well as to prevent even the largest scarf from taking fire. It is thoroughly ornamental. See illustration in advertisement. Just the thing to hold a vase of flowers when not in use as a lamp holder, or better still, it will serve as a place for the metronome. It does not interfere with the player. The end keys of any piano or organ can be struck without coming in contact with any part of the holder. Of course it can be put on either side of the piano or organ.

The issuing of the Normal Course of Technic by W. B. Wait, has been set back by the strike among the electrotypers, which has been prolonged, and which is still in progress at this writing. We hope, however, to have complete copies of the work before the end of the month, when all orders will be filled.

Interest and pleasure must be the corner-stones upon which teachers develop their pupils. The tendency of modern times is toward a broader musical education. We are not only required to make performers of our pupils, but musicians as well. This implies a knowledge of the musical art in its many branches, and not the least important of these is musical history. This subject opens to the pupil's mind the inner meaning of the composer's works. It enables him to perform them far more effectively than he would without such knowledge. It is hardly practical to give the younger pupil a thorough course in these collateral subjects, but it is a well-known fact that a little knowledge will often stimulate them to farther research, as they find they know just enough about the subject to desire a broader knowledge of it.

A successful combination of pleasure and study has been made in a new game of Musical Authors that we have recently issued. 48 musicians and composers are represented and ten questions are asked about each. These quotations cover the most interesting incidents in the lives of the musicians. They tell where and when they lived and died, with whom and where they studied, as well as their most important compositions, and the style in which they are composed. They show their achievements toward building up musical art, and name their specialties and fields of activity. In fact it would be difficult to find so fine a compendium of musical history and biography anywhere, in so small a compass. They contain forty-eight pages of closely printed musical biography, yet they are arranged in a manner that makes them easy to learn. Full directions for a most interesting game accompany each box. Any number from two upwards can participate. Price 35 cents.

THE PURE ART.

Did you ever consider that music is the one art that is absolutely pure? The sculptor may so shape his clay or his marble statue that it shall suggest evil thoughts. The artist may put upon the canvas the bacchanalian drinking scene, and bring all the degradation of human life before you and into your imagination. Even the architect, with the aid of subsidiary arts of decoration, may contrive rather to injure than to uplift mankind. But music never can be made by itself a means or a voice of degradation. You may mate it to words that are degrading, and so drag it down. You may cluster about it degrading associations, and so drag it down. But the voice of music itself cannot be so perverted as to be other than a voice pure and clean and sweet. Music comes into our world as sunlight streams into a room. It may be full of motes, but the sunlight is still pure, despite the motes. We may, out of our evil imaginations, out of our base thoughts, fill the pure strains of music that float in the air with motes—aye! with grosser particles—but the music is still independent of them. The voice of music is the voice of the three purest creatures God has made—birds, children, and angels. Oh, the shame of degrading music! Oh, the shame of degrading that which God made to be the medium by which the angels should tell the world that a Redeemer had come! Oh, the shame of so mating it to words as to fire sensual passions and stir the mind to evil thinking! Oh, the dishonor of making music a vehicle of cant and hypocrisy, the utterance of prayers when there is no praying, the voice of reverence when there is no reverence, the expression of love when the heart beats with no love! "Thou shalt not take the name of the Lord thy God in vain." I sometimes think there is no place where that commandment is so often violated as in the church; sometimes by ministers uttering prayers when there is no prayer in their hearts; sometimes by choirs singing words of praise when there is no praise in their hearts.—*Lyman Abbott.*

Every unkind, unworthy, ungenerous word that escapes your lips wounds somebody. By what right do you inflict the punishment?—*Thomas Tupper.*

LETTERS TO TEACHERS.

At the conclusion of your remarks concerning Mason's system, in the February ETUDE, you invite further discussion, if there were points which needed clearing up.

Your hints in former numbers of the ETUDE in regard to the bounding up of the hand after completing the elastic stroke have been of great service to me in my teaching, and now I feel sure that the radical changes you suggest in your last letter must be the result of careful study and extended experience upon your part.

Dr. Mason dwells so explicitly upon the value of the sliding from one key to another by one of the pair of fingers in the clinging legato, that I would like to be sure that I entirely understand you. Is there to be no *sliding whatsoever*? If so will you please tell me a little more about the process of going from one key to the next in the clinging legato?

Furthermore, Dr. Mason expects in *both* rhythms and in all forms except the clinging legato exercises, that one of the fingers of the pair used should *wipe* or "*flex*" on the key. Do you recommend that in moderate and fast forms both fingers retain the same point of the key that they strike, and that the staccato finger be kept in one position and brought up with a loose wrist without a slight flexion? I refer to rhythm II.

Do you have your students practice the two-finger exercises upon the "Virgil Clavier?"

I have heard it whispered that a continued practice of the Mason system upon a piano keyboard will soon ruin the action, especially of the middle part most in use. Do you agree with this? If not will you please state the reason for your opinion?

I think, should you choose to answer my questions in the ETUDE you would benefit many who are a little cloudy in regard to Dr. Mason. Yours sincerely,

X. Y. Z.

I am glad of having an opportunity of adding to my remarks relating to the Mason exercises. It is very difficult to arrive at a correct performance of these exercises from any description, however complete or careful. In regard to the super-legato, if the reader will refer to the note in Touch and Technic, page 8, he will find that the super-legato is *not* to be continued after the pupil has fully mastered the legato idea. After that the tones are *to join, but never overlap*. All the advantages derivable from the super-legato I think may be had from the broken-thirds legato, like No. 23. I teach this form by rote, and at first without counting, requiring the pupil to retain each tone until I direct a change to the next. For example: The pupil takes C with the second finger of the right hand and while holding it takes also E with the third finger. Both keys are held perhaps four beats; then I say "move," whereupon the pupil quickly raises the second finger and as quickly takes D with it. The motion is a compound one of three elements: First, the finger is raised, second, moved nearer to the next, third, pressed upon the new key. These three things are to be done so quickly that they seem like a single motion, the second tone following so very closely after the termination of the C, that the sound is almost legato. When D and E have been held long enough for the fingers to realize the holding, I say again, "move," and the third finger is quickly transferred to F, always without stiffness of finger or wrist, and without apparent lapse of time between the two tones. Thus there are two voices continually, the exercise having the character of a counterpoint in syncopation. This exercise will correct a faulty legato quickly, in most cases. When the pupil is left to practice without supervision, he must be sure and hold the tones long enough to get the benefit of the sense of holding—or, as Cady would say, the sense of tone-sustaining. I quite agree with him that it is better, indeed necessary, that the pupil think the exercise as a musical formula, and the holding as a holding of *tones*, than as a muscular performance and a holding of *finger*.

I find in Touch and Technic yet another direction which I think questionable. It is that of beginning with the fourth and fifth fingers in order to get the benefit of the fresh attention to these the weakest fingers. The idea is a good one, but there is another element in the case which makes a difference. I formerly tried this and found that the pupil did not get along so rapidly. The strong touches were less strong, and the fast playing was not as rapid as I had expected. Why was this? After some time I discovered a reason which I here give for the benefit of those who find it true after trying it. The ear is the important factor in piano practice. Now when the strong fingers begin, they set the example of strength and speed. The ear holds the other fingers to the same standard, especially after the teacher has taught the pupil to go about it in that way, and the result is that the ear makes demands upon the weak fingers which never are made unless under immediate comparison with the strong fingers. Therefore I direct the power to be got with the second and third fingers first, and then carried out exactly as strong with the other fingers. This will require more concentration of will, but it can be got; and it is the same with speed. This trick of making one finger set the example for another, and the right hand set the example for the left, is a very important one in teaching, especially where the teacher is not himself a virtuoso. In Doctor Mason's case the pupil is under no lack of inspiration, for that powerful and effective touch of his sets up a standard which the pupil will work long to surpass. The rest of us, having no such whirlwinds at our control have to do the best we can with the bellows of these little expedients.

Whether there is any touch in which there is to be *no* sliding whatever when the finger leaves the key, is a point upon which I do not like to pronounce rashly. The dryness and ineffectiveness of what is sometimes called "conservatory" playing, or the Lebert and Stark technic, where the fingers are hammers and nothing more (without any motion whatever at the points, save as they are brought down and taken up), is due to the insensibility of fingers. The first step towards making this touch expressive and to mean something, is to secure better action of the flexors—the elastic touch of Mason. If the pupil has been very well taught in this method, it will take some time before the hand will move together in the performance of the elastic touch. I use the double forms, the sixths, for this purpose, because I find that a pupil gets the shutting motion in a more satisfactory form with them than with the single notes. It is a matter of from three to six months' careful, extremely careful, work upon the part of the teacher to get this kind of touch reformed. It requires all the forms of the Touch and Technic, and at the end of the operation if the musical faculties have been educated at the same time by the constant practice of pieces requiring touch-coloration, like those of Schumann particularly, the playing will have become intelligent and agreeable in quality. There is in most touches with a good hand a tendency to curve the finger inwards in terminating a tone. There are times, however, when I think the finger should hold precisely its point of attack, and be removed directly upwards. I think this is the case in some forms of scale practice. The pearly effect in scales is produced, as Doctor Mason says, by the use of this curving retreat from the key, in which the tones are a trifle individualized. The peculiar brightness of Mr. Joseffy's playing is due to this quality in his touch.

Yet, while recognizing the enormous value of the Mason exercises I feel that it is also necessary to be able to take up the finger straight without drawing it off at all towards the palm of the hand. In the second rhythm the close legato between the two tones of the motive is very apt to become impaired unless the teacher exercise great vigilance. There is a trick here which I do not remember of seeing mentioned in Touch and Technic. It is that the weight of the hand is to fall not on the *first* tone, but on the *second*. The *hand* falls with the first tone, but the *weight* is not placed upon that tone, but upon the next. The first one has the character of a preparation, almost a grace note before the second. This is in the fast touches. I think there are advantages in requiring, for at least a part of the practice upon the fast forms of the second rhythm, the second tone to be held a bit—a very short bit, but not a mere attack. Otherwise I do not feel that the tone is fully realized in the pupil's mind, and when he encounters phrasing in this rhythmic form, of which there is a great deal in Schumann and Liszt, he fails to get the proper effect.

The action of the wrist is much more important than is commonly supposed. I believe that the most difficult thing to get in teaching is a fine, firm, close legato with melodic quality, yet with a flexible wrist. I say flexible, rather than loose. In a fine melodic legato there is always an arm element, which necessitates that the wrist be firm enough to carry it, but it is the firmness of gristle rather than the looseness of uncontracted muscle. This is a very different thing from a flaccid wrist. In this connection I venture yet another suggestion: It is that the arm plays a very important part in playing, which might be recognized more than it is in Touch and Technic. I mean what I call the soft arm touch, and the heavy arm touch, both of which come not from the elbow but from the shoulder. Dr. Mason constantly uses these touches in his own playing, and so do all artists. The elastic touch can be made very effective with the arm touch on the first tone. I do not habitually use this, because it is so important to get the wrist motion.

I have never used the Practice Clavier with the Mason two-finger exercises. I do not say that it *might* not be so used, but as yet I have not seen how. The ear for tonal results is a more important element in these exercises than in most other ingredients of piano practice, and I do not see how the same result could be had from the clavier. In other places I use it with excellent results and with economy of time. Mr. Virgil once requested me to recommend it for these exercises also, but I was then and still am unable to see the advantage. It *is* true that the Mason exercises wear out a piano more rapidly than the same amount of time on ordinary exercises, because in the heavy touches the full tone of the piano is wanted; but this is a mere incident. The object of practice is control of tone; you get it by Mason's way, and of course using more tone you draw more heavily upon the piano. I do not think it harms the action perceptibly, but it does wear the hammers. And so does any playing. The piano that I use habitually for lessons does not appear to feel badly about the Mason exercises.

To sum up: Success in getting good tone, with free coloring, according to the demands of the pieces, requires flexible wrist, strong fingers, and a wide range of touch from light to heavy. All these things are in the Mason touch. If you read again what Dr. Mason says about the value of these exercises as a preparation for octaves, you will see that he counts upon the wrist being trained by them.

W. S. B. M.

A COMPARISON—SCHUMANN, CHOPIN AND MENDELSSOHN.

BY MRS. GREGORY MURRY.

SCHUMANN forcibly illustrates the theory that we learn more by our failures than by our successes. He reached music by the devious route of law and letters, and his compositions are stamped with the intensity and originality which were his most marked characteristics; in fact, the latter trait developed into forms of expression that were so fantastic as to be almost, if not altogether, grotesque. But his ideal was of the highest, the drawback being that the force of his desire to create was sometimes greater than his power to formulate.

The following criticism from the pen of an American writer gives us a poetic comparison of the difference in style between these three contemporary musicians: "Schumann's passion rolls in great sea-waves which break on rocky cliffs in thunderous roar of overwhelming surf; Chopin's is a narrow tropical sea, beautiful in calm and sunshine, but fruitful of sudden hurricanes and violent storms, of deafening thunder and blinding electric flashes; Mendelssohn's is an inland lake, not too deep to be easily fathomed, with charming quiet bays and enticing nooks haunted by sprites and elves, a veritable fairy demesne, the abode of grace and beauty. All three are to be counted among the world's great and precious treasures."—*Fillmore.*

MR. TAPPER will give a course of instruction during the summer, especially designed for those teachers who can devote but little time, during the school-year, to their own education. The study will be analytic. The list of works for analysis will include all forms, from the simple phrase and period to the symphony. Especial attention will be given to those piano works, which are typical of the school whence they came. The form, character, interpretation and historical significance will be considered. For each work analyzed, the student will be given others in parallel form for his own private study. It will be the aim to make the instruction of practical value to teachers, by opening to them such lines of study as will increase their power as educators, and provide them with material for after-study. Information concerning this course may be had by addressing Mr. Tapper, 156 Tremont Street, Boston, Mass.

Questions and Answers.

WILL you please answer the following questions:—

QUES.—1. Did Schumann lose the use of his right hand entirely, and did it prevent him from continuing his piano playing?

2. In Mendelssohn's name, why is the hyphen used between Mendelssohn and Bartholdy, and why was he not called by the latter? AN INQUIRER.

ANS.—1. He lost the use of it sufficiently, at least, to prevent him from continuing any serious practice on the piano. In fact, his fourth finger is said to have remained useless permanently, so that what playing he did had to be done without that finger.

2. Mendelssohn was the family name, originally Mendel, afterwards Mendel's sohn (son of Mendel), according to the custom not only among the Hebrews, of which race he was, but also among the Scandinavians and other races. Our familiar names Johnson, (John's son) Thompson, Robinson, etc., have the same origin. The name Bartholdy was added to the family name when Felix and his brother Paul were baptized into the Christian Church, to distinguish them from other branches of the family who continued to hold the religious tenets of their ancestors. J. C. F.

I find THE ETUDE a most interesting magazine and would like it to be in the hands of every music student. I send a few questions, hoping to receive an answer through your columns.

QUES.—1. What would you advise for a student who will not thoroughly practice exercises and scales, and whose interest has to be kept up by a new piece occasionally?

2. Is it better to require the pupil to practice exercises only, during the first six months, or to add occasionally a pleasing piece to awaken and sustain interest? M. G. S.

ANS.—1. I would advise giving such scales and exercises as require a close and undivided attention, like those of Dr. Mason's. His new accented D flat scale is invaluable here, played as follows: The pupil plays up and back one octave, and each repetition adds one digital. At the second time he would play as far as E-flat, the third time up to F, and so on until two octaves are accomplished. When arriving at the upper D flat, descend but one octave, and keep adding one key at the lower end until arriving at the point of commencement. In doing this the fingering is to be kept true, that is, as if you were to complete the scale with the fourth finger of the right hand coming on B-flat, and the fourth of the left on the G-flat. Furthermore, as soon as the end or turning note has been played, it should be distinctly in the mind what the next note and its fingering should be, thus thinking in advance the coming turning note (the key on which the run reverses its direction), with its fingering. Mason's Accented Arpeggio furnishes lively thinking for any pupil, and when we can get our pupils to think while playing exercises they will become interested in spite of themselves. Contraction and expansion exercises are useful for such pupils, giving them the motive and its carrying out for a measure or two, requiring them to bring it to a finish. This requires them to rely on their inventiveness. However, I would not push the matter of technical exercises too far at first with such pupils. The many beautiful melodies and studies that can now be had, ought to be given, and every effort made to arouse the interest of the pupil in *musical* music, and then they will discover the necessity of better technic for the sake of bringing out the musical idea of the author they are studying, and will more willingly work up their technic with exercises.

2. It is generally better to give the pupil musical recreation, as soon as he has the ability to play anything at all melodious, and here is where the value of Mathews' 20 lessons for a beginner is evident. The February, 1891, ETUDE showed how simple pieces could be used as recreation without the aid of notes. See page 26. C. W. L.

Will THE ETUDE please oblige a subscriber, by answering the following questions?

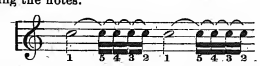
QUES.—1. In playing the trill, which note is played first?

2. March ETUDE, 1889, says:—As a rule the first of a group of slurred notes is accented. Palmer's Piano Primer, says:—Page 72, remark 7. A slur has nothing to do with the accent, and if the first of two notes falls on an unaccented part of the measure, it should not be accented. Which is right?

ANS.—1. Authorities disagree; but unless otherwise marked, the better usage would strike the principal note first. When the composer wishes the upper note struck first, he does, or should put in a grace note. This would indicate that the upper note is to be struck first. The performer's taste is called into requisition here. When the trill is on a note that is undeniably a portion of the melody, the principal note should be struck first and accented, and the trill ended in such a way as to make the principal note again prominent, and thus keep the melody distinct.

2. The whole subject of phrasing is in more or less of a muddle. As you say, authorities disagree, yet the rule is, that the first note of a phrase should be accented, and its last made soft and short. The disagreement is more in what is called a phrase, than an error on the part of either. Some writers call almost any group of notes a phrase. Others allow only two phrases to a period. Still others consider any natural and distinct division of notes a phrase. Others, differing still, use the word section, where perhaps the majority use the word phrase. It is to be hoped that soon some standard work will be issued, which will clear up these points. We understand such a work as the profession can adopt as standard is being written, and will shortly be published. C. W. L.

QUES.—Will you kindly oblige me by explaining how are those musical tricks done on the piano, by great players, such as Rubinstein and others whom I heard perform them, but could never catch the way, viz.: Repeating or playing the same note with every finger, over and over again. Still the note is only struck once in a while, giving the appearance or sound of a *vibration* re-echoed. I cannot explain it better than in here writing the notes. N. H.



, etc., etc.

The manner of producing this effect is no trick, any more so than the striking of a key with a finger would be called a trick; such an effect can be produced by pressing the key down again before it has resumed its normal level. By experimenting with one key you will observe that a tone can be produced from several different degrees of the dip of the key; the higher the key rises the stronger the tone. Of course this requires the perfectly regulated action of a Grand piano. It cannot be produced on Uprights or Squares in a satisfactory manner. There are various ways of developing this effect. One of the most important exercises is to play with each finger separately, on one key, triplets, fours, sixes, nines, etc., holding the muscles of the fingers and hand perfectly firm as though ankylosed; relax the wrist without relaxing the fingers; strike the key from the wrist. This can be cultivated by wrist exercises, so that the key can be struck very rapidly without removing the finger from the key, and if you begin very softly, then crescendo and diminish, the effect will be like that which a vocalist produces when sustaining a single tone, beginning very softly then increasing and diminishing the tone. This requires a very rapid vibration of the hand from the wrist and a miniature movement at that, especially for pianissimo effects. It is best to practice this exercise in different rhythms, beginning with triplets, depressing the wrist on the first and elevating it on the last note. The elbow must remain stationary. In my teaching I give preliminary wrist exercises for this effect. There are other results to be derived from this practice, among which is a clear and brittle tone with a point to it (so to speak), also rapid octave passages without removing the fingers from the keys. H. A. KELSO, JR.

May I have a question answered by THE ETUDE.

QUES.—I wish the best suggestion for the prevention of the rigid wrist in playing the piano, so often found with beginners. M. A. H.

ANS.—You rightly show interest in curing young players of the rigid wrist, for there is no advancement or facility of playing so long as the pupil is controlled by this habit. It should be made the one thing in the pupil's study until conquered. Many times students are unconscious of having this rigidity. The true way for overcoming it is to be governed by the inner sensations. As a first exercise let the pupil swing the hand while the arm and wrist are in perfect repose, and notice the inner sensation of looseness. Then with the arm held rigid, move the hand up and down, and notice the grinding and stiff sensation in the wrist. Follow this with the loose arm, wrist and hand again, that the contrast may be the more fully appreciated. At the keyboard let the pupil strike a single key four times in rapid succession, holding the hand above the key, and let it fall with all the looseness he can control, and the other three tones come as a rebound, and not by a separate effort. Dr. Mason teaches this in his New Octave System, and illustrates it by saying, if you throw a ball on the floor, it instantly rebounds; it does not remain a moment on the floor and then rise, but rebounds forthwith until it rests. So the pupil's second tone is to follow as much as possible like the bounding of a ball. When the pupil has somewhat of a control of this looseness, then have him play particularly for the loose effect. Let the music be so easy that he can concentrate his attention more on the loose feeling than on the deciphering of notes. After a thorough course in easy wrist studies, occupying a few weeks' time (avoiding octaves and full chords), he should have mastered the difficulty. C. W. L.

QUES.—I find some marks in the new edition of Heller's Studies just received from you, which I desire to learn the meaning of, having looked in vain elsewhere. On page 19, measures 11 and 12, what is the meaning of the short perpendicular line used there? What does the short horizontal line mean, above or below a note, used on the same page under F and D in the bass of the first measure, and over middle C in measure 12? The latter I have often seen, but am doubtful as to its meaning. H. E. C.

ANS.—The horizontal line you remark in the Thirty Selected Studies from Heller, is easily explained. At he end of the second break on page 11 a choice of fingering is given the performer, and the straight line simply indicates it. It may be well to say, that where such a choice of fingering is given, the player should experiment, and hold to that which suits him best. Page 12, and measure 10, the straight mark with the dot under it, indicates a half-accent with a semi-staccato touch. The diagonal mark between the two measures indicates the melody descends to B-flat. You will find not infrequently the simple dash without the dot. This will indicate the half-accent without staccato. See page 19, measures 1 and 15, etc. On page 19 the dash there indicates that the note is first taken with one finger, and another substituted, without repeating the tone. This puts the hand in position for the following notes, and enables the player to perform in a strict legato. The perpendicular mark you speak of indicates the motive, or it shows that the first note of the motive following should be somewhat accented, because it is the first note of a motive, but this accent is more a matter of feeling than intended to be actually heard. It helps one to perform the piece with a more intelligent expression. C. W. L.

QUES.—Will you please tell, me through THE ETUDE, whether I am correct in asserting that by some composers it is claimed a sharp, flat, or natural, placed before the last note of a measure, affects the first in the next measure, providing the notes are the same, though not tied? B. B. H.

ANS.—You have very nearly stated the rule correctly. In old editions, if the last note of a measure is accidental, and the first note of the next measure is upon the same degree, it remains accidental, whether tied or not. Recent usage puts in accidentals wherever the composer thinks it will add to clearness. As a general thing the harmony will help you decide such cases.

QUES.—Will you please tell me, through THE ETUDE, whether a piano is injured by changing its pitch? If so, is it injured more by lowering than raising it?

ANS.—Two of the best authorities upon pianos are preparing articles for THE ETUDE upon the subject, in which this and numerous kindred questions will be answered. The articles will appear in due time. C. W. L.

TESTIMONIALS.

SELECTED Studies from Stephen Heller received; I highly appreciate the same. The names and descriptions given will be a great help to teachers, especially to the young teacher. It is so much easier to interest a pupil in an entitled composition than a study; so many seem to have a dread of studies, however musical they may be. MRS. CLARA C. RORISON.

A unique selection of Heller's melodious works, edited by such able and conscientious men, cannot fail to be in demand by the progressive musical profession.
J. H. HOWE.

I think not enough praise can be bestowed on your edition of Heller's Studies. About the selection: it is well—nay, it is excellent; so are the poetical interpretations of each number. If, as a critic, I have to find fault with them, I might say that they leave no room for remarks from the teacher, so complete are the annotations; obviously the edition is destined for those "who help themselves." E. VON ADELUNG,
East Oakland, Cal.

I will help your ETUDE all I can, as it seems to me the only musical paper, which can be of great value in elevating musical art to the highest degree, and purifying the taste of the public; showing how to recognize the difference between good and bad music, and to recognize the difference between a true and false prophet.
CHEVALIER DE KONTSKI.

Your edition of Cramer's Studies pleases me well. The typographical work is excellent,—the very best, and clearly printed on a superior quality of paper. Forty-one pages of sheet-music for a dollar and a half would generally be considered cheap, but in this case, the excellency of the mechanical work done, the durable quality of the paper used, and the binding together of the leaves, make this the cheapest, and the most substantial edition of sheet-music I have ever seen.
J. M. F. SNODGRASS.

In the use of W. S. B. Mathews' First Studies in Phrasing I find great satisfaction. It supplies a long felt need for young students, and its clean, pleasant print and good heavy paper add much to its value. As regards the Presser edition of Heller's 30 Studies, it is just the thing for every teacher in this land, the names and annotations adding very much to the attractiveness of the Studies.
MRS. A. L. SIMMONS,
Galloway College.

I am delighted with the Presser Edition of "Heller's Studies" which has been duly received. Please accept my hearty thanks both for myself and my pupils. I have long felt the need of just such a selection of these most beautiful and useful studies.
FANNIE C. MUNDY.

I cannot say too much in praise of Studies in Phrasing, by W. S. B. Mathews. I find it a wonderful assistance in giving practical ideas of correct and intelligent phrasing to young pupils, while in addition to this the selections have been so well made that a general improvement in musical taste will be observed.
Yours sincerely,
LILLIAN MILLER,
Port Townsend, Wash.

Here are some of the kind words said about Mr. Tapper's work, "Chats with Music Students." We regret that space does not permit us to print the entire letters and names and addresses of writers.

A work of great merit.

It is worthy of all the praise it receives.

I've had time for three chapters only, but it is invaluable.

It is the most encouraging reading I have had for some time.

I have placed it in the hands of some of my pupils that were not as interested as I wished them to be; it increased their interest, which more than paid for the book.

To me it is the most enjoyable, practical and instructive little book I have ever seen.

It adds very much to the ease of interesting the class to have such a suggestive work to read.

In my opinion it is just what is needed.

It is a book for all who are interested in music, and especially for the earnest student or young teacher.

A book from which every earnest student of music may receive great profit.

A very valuable acquisition to musical literature.

It is full of good advice to teachers and pupils.

Aside from the educational value of the work to the student, it is also interesting to the occasional reader.

Not only a help to the student but also to the teacher.

THE USE AND ABUSE OF THE CLASSICS.

BY F. R. WEBB.

THE old story that has so long done duty in the comic pages of the musical journals, about the German teacher who is represented as giving a lesson somewhat as follows:—"Dis is A, unt dis is C, unt dis is E. Now but your vierst finker on A, but your dirt finker on C und your vift finker on E. Ach! das ist goot! Now ve vill blay de Moonlight Sonata,"—is perhaps a trifle exaggerated, but it may serve to point a moral in regard to the too early or too excessive use of the classics.

Chopin and Mozart are hard; even their easiest compositions require at least a reasonably correct and finished style of playing to get anything out of them; and when given to pupils technically unprepared, they are unable to see the beauties of the music themselves, or to render them so that any one else can see them, consequently their tastes and perceptions are frequently blunted, and a dislike for the classics is instilled, and great harm done.

Again, the too exclusive use of the classics is one-sided and unprogressive, and it is unjust to the pupil to keep him continually delving among the relics of a past age, however precious and meritorious, while there are so many beautiful modern compositions on which he is not permitted to gaze even for a few brief moments.

It is not an uncommon occurrence for new pupils to come to me at the opening of the school session and exhibit, with great pride, a well-thumbed copy of Mozart, and tell me, "I've taken thirteen of these Mozart sonatas! Prof. Eingestrichen was *such* an admirer of Mozart, and he never used *anything* but classic music; and I've taken *all* of *Kuhlaw's* sonatinas!" And one naturally wonders when the poor pupil found time to take anything else. Indeed, he is generally found to be in fully as blissful ignorance of the great wealth of modern music as his teacher himself—for he probably never reads or studies, but remains at the bottom of the rut into which he slipped thirty years or so ago.

I would not for a moment be understood as belittling the classics. I use them freely, and should consider a musical education as very incomplete and superficial, in fact, no education at all, without them; but I wish to put in a plea for their proper and reasonable use. All modern music is not trash; and, if the truth were known, all trash is not modern, for our predecessors of fifty or a hundred years ago doubtless had their share of it to contend with; but the trash of their day has not survived, while the trash of our day is enjoying a flourishing (though possibly brief) existence.

Shall we, then, eschew all modern music, or condemn everything that is popular, because, perchance, much that is trash is mixed up with it? Aside from the undeniable beauty of countless gems of modern composition, they possess undoubted technical value, in the numberless varieties of scale, arpeggio, chord and octave passages done up in a pleasing manner; just as the classics, particularly the works of Haydn, Mozart, Beethoven and Bach, are indispensable for the same technical reason. By reason of their peculiar form and structure, with their numerous polyphonic figures, passages for the left hand, the absence of the trivial left-hand accompaniment found in the too popular pieces of the day, and other similar features, they possess a peculiar value in evening up a technic; and, therefore, entirely aside from their undisputed artistic and musically educating, elevating and refining value, they are indispensable; but why run to one extreme any more than to the other?

To my view, the best course is to make a selection from the best gems of both modern and classic music, using both with judgment and moderation, but neglecting neither. The progressive teacher must read and study to keep abreast of the times, or he will assuredly be left behind. Any reputable teacher, however remote from his base of supplies or the musical centres, can readily procure, for the asking, new music in abundance for examination and selection, with privilege of returning what he does not want or need.

The possibilities and resources of the modern pianoforte were unknown to Mozart and Beethoven, and even Mendelssohn and Chopin had not dreamed of such resources and effects. Modern composers, therefore, have an advantage that the old masters did not possess, and their compositions are, consequently, more fully in keeping with the resources of the pianofortes of to-day, and in these respects more adapted to the needs of music students. At least their importance in this respect, in rounding up a finished and even technic, should not be underestimated, to say nothing of the effect on the pupil's taste for, and knowledge of, the music of the day and age in which he lives. Musical culture also has never been so high or so general as it is to-day; and the musical world abounds with scholarly, cultured, refined, accomplished musicians, whose works bear the stamp of their culture, and are deserving of all the study that can be given them.

Of course, I am not taking into account the quantities of trash that flood the counters of our music stores, but am taking it for granted that the teacher possesses enough taste and discrimination to select what he wants and what his pupils need, from the inexhaustible supply of purest, best and most artistic—though modern—gems which abound to his hand.

My plea is, then, that while the classics are not to be in the least neglected or slighted, they should be used with judgment and discretion; and that modern music also assuredly has its place in the course of study marked out by the teacher of to-day.

TWO WAYS OF LOOKING AT THE TECHNICAL QUESTION.

BY G. W. LOVEJOY.

NOTICE the efforts of a beginner to get and keep his hands in the position you want them; he understands perfectly that those wrists must be relaxed, and the fingers must curve gracefully and not "stick out" so awkwardly; he tries to keep fingers, hands, wrists and arms in a state of repose, but he finds it difficult. Observe the trials of another pupil to deliver that scale or arpeggio passage or other figure in an artistic manner; his musical perception of the passage is perfect, he knows how it ought to sound, yet the audible effect is disappointing. Again, another tries to make that beautiful melody sing out its wondrous song, and that accompaniment to maintain its proper relation to the song; yet, somehow, the melody becomes lost in indistinctness, and the accompaniment is converted from its sympathetic relation to the principal voice to mere pounding. Try another on the polyphonic works of one of the great masters; he knows that several voices are represented by the notes. His musical conception of the melodic effect of each voice, separate and in relation to each other, may be good, yet the beautiful vocal shading dictated by his musical faculties, the expression that springs from his musical feelings, does not come forth. What these pupils lack is technical skill, we say; we talk to them about independence of fingers, repose, flexibility, power, and so on through the list. But be sure by some means to impart to them the fact that technical practice is not for muscles directly, but is so much training for the brain in its effort to direct the action of muscles through the nerves. This *bringing of muscles under mental control* is the object of technical practice on the keyboard, and is *the* purpose for which the technicon was invented.

The power with which we use a muscle or set of muscles is governed by our ability to sensibly force the volition of the brain to them, and the amount of nervous energy we can command to convey it there. Observe, *this* is what piano pupils must be made to think of—brain, and nerve sensations, *not* muscle.

It is the complete emancipation of the musical sensibilities that they are to strive for; not muscular development, but practice for the will to develop power over its servants, the muscles, and bring them into obedience to its directions. The muscles will be strengthened indirectly by this method, and gain flexibility and become elastic.

These suggestions are intended to lead the reader to look below the surface of this technical question; remember, however, that it is presented here only in its purely mechanical sense.

In conclusion, a word to those who use the technicon.

It is not a machine for a muscle development; neither is it a "hand gymnasium." Properly understood and used, as pointed out in the foregoing, it is the best and most direct means yet invented to aid in bringing the fingers, hands, wrists and arms under the influence of the will power for musical ends; and remember, you are not to think of how much you can lift with a finger or wrist, but to see how vividly and intensely you can feel the sensations of resistance to a muscle, and how completely you can release, relax, and forget every muscle and joint not involved in the exercise.

The nerves of sensation must carry these impressions to the brain, where they will be received and *memorized*. All practice of this kind will increase this familiarity with and control of muscles by the brain, which soon learns to individualize every muscle it uses—*this last result is strength itself.*

IV.

ORDER BY NUMBER ONLY. PRICE

1001. 15. **Enke, H. Op. 6. No. 2. Hongroise** ... 20
In A minor. Allegro, Vivace. Full of fire and snap. Wild and weird, but decidedly pleasing. A valuable study. Good exhibition piece for young players. About grade 2. A good study in time.

1002. 16. **Grenzebach, A. E. At Play**..... 20
This piece is in F minor and A flat major. Allegro, Vivace. Grade 1. No special difficulties in it. A good study in phrasing. Expressives well written. Pleasing.

1003. 17. **Kullak, Theo. Gypsy Life.** Grade II..... 20
In A minor. Allegro scherzando. Each hand independent. Well written. Good study in the finger staccato tonch. Expressive and pleasing.

1004. **Otto, J. Evening on the Alps.** Grade IV..... 30
A decidedly taking and taste-developing piece. A good study in slurs, their use being unusually clear, and their effect easy to appreciate. One period gives slurs in syncopation, on a melody in the zither style. Easy wrist and hand touch practice on two of the periods.

1005. **Smith, Wilson G. Valse Arabesque. Op. 44.** Grade VII..... 75
An excellent study for separating a Melody from its Accompaniment, which lies both above and below. The left-hand accompaniment is entirely different from the common chord form, being in Runs, Arabesques and Figures.

1006. **Maxson, F. At Twilight, Nocturne. Op. 6.** Grade VI..... 35
A Melody that is especially interesting, and Harmony that is out of the backneyed style. A good and desirable piece.

1007. **Strelezki, A. Third Valse Poetique.** Grade VII..... 40
This Valse abounds in brilliant climaxes, and unexpected effects.

1008. **Houseley, H. Carmencita, Air de Ballet.** Grade VI..... 50
A superior piece as to beauty of melody, richness of harmony, and originality of conception. A fascinating piece throughout. It gives the left hand much independent melody work. There is a good opportunity for practicing the staccato tonch.

1009. **Prentice, Ridley. Revised by H. C. MacDougall. By the Sea, Reverie.** Grade V..... 35
A characteristic and pleasing piece. One of the kind that constrains one to listen. It gives superior practice in phrasing. It is a piece of superior merit and worth. One that will decidedly develop the pupil in many ways.

1010. **Delioux, Ch. Marche Hongroise. Op. 14.** Grade VI..... 40
Brilliant and striking. Content full of telling climaxes, and marked contrasts. It gives good practice in octave and chord playing, and in bringing out a double melody with the right hand.

1011. **Rice, A. H. Danse Impromptu.** Grade V..... 35
The composer has something to say and says it emphatically. His message is pleasing and joyous. It gives good practice in climax emphasis.

1012. **Adams, J. Q. Buoyancy.** Grade IV. 35
Pleasing and brilliant, almost a polka. It gives good work for the right hand in its harmonious accompaniment.

1013. **Field, E. S. Jubilate Deo.** Octavo... 30
An effective opening piece for mixed voices.

1014. **Field, E. S. 117th Psalm.** Octavo..... 25
A musicianly setting for mixed voices.

1015. **Clarke, H. A. Awake! Put on thy Strength**..... 30
The above composition was selected by the Music Teachers' National Association for their Detroit meeting. It is, perhaps, one of the finest c mpositions of choral work by any American composer. It is taken from Dr. Clarke's important work, the Oratorio of Jerusalem.

1016. **Behr, F. In Happy Mood. Op. 575. No. 4.** Grade I..... 20
A good little piece for the first term of lessons It demands the wrist or hand touch, but in single notes with a few thirds.

1017. **Behr, F. Posthorn's Tones. Op. 575. No. 22.** Grade III..... 30
Bright and brilliant, yet easy and pleasing. A study for finger staccato, and the wrist or hand touch.

1018. **Behr, F. Gypsy March. Op. 575. No. 27.** Grade III..... 30
Charactristic and full of a wierd expression. Will please an imaginative child. It gives practice in finger staccato, contrasted with legato.

1019. **Messer, M. J. Emogene Waltzes. Op. 40.** Grade IV..... 75
These are in the popular style, and are decidedly and pleasingly melodious.

1020. **Preyer, C. A. Six Octave Studies. Op. 26.** Grade VII..... 90
Good technical Etudes and melodies, and harmonically effective. Introductory to Kullak's Octave Studies.

1021. **Gaertner, L. A. La Scintillata, Grand Valse Brilliante.** Grade VII. 75
A concert piece; showy and effective. Try it.

1022. **Goldbeck, R. L'Amazone Mazurka. Op. 12.** Grade VI..... 35
This is a good piece by a popular composer. It has strong contrast of content, from the sweet and gay, to the wild and grand.

ORDER BY NUMBER ONLY. PRICE

1023. **Drobegg, William. Supplement to School of Four-hand Playing.** Grade III 75
These are bright and pretty little pieces for young players. Both the primo and secondo have melody work. The work has passed through two editions, and is used regularly as a part of the musical course by many institutions and teachers.

1024. **Drobegg. Rural Dance.** Grade III... 20
The following six numbers are the separate pieces in the Supplement to Grade I of School of Four-hand Playing by Wm. Drobegg. The first, Rural Dance is in the style of a Ländler; the rhythm is well defined, the melody pleasing, and on the whole a very musical little piece.

1025 **Drobegg. Hunting Song.** Grade III. 20
Suggests the Hunter's Chorns from the Freischutz; the bass and treble of this piece are of equal difficulty.

1026. **Drobegg. Gypsy Dance.** Grade III. 20
Gypsy Dance is a bright, attractive little piece that is sure to please.

1027. **Drobegg. Flowerlet.** Grade III..... 20
This is the simplest in the set; the two hands are of equal difficulty; the little piece is in the form of a Song Without Words.

1028. **Drobegg. Fuguetto.** Grade III..... 20
This is perhaps the most difficult one of the set. The author, in this piece, displays musicianship.

1029. **Drobegg. Funeral March in D minor.** Grade III..... 35
The Funeral March is double the length of the rest of the pieces of the set. A charming little march in slow tempo.

1030 **Duvernoy. Op. 176. Book I.** Grade II. 75

1031 **Duvernoy. Op. 176. Book II.** Grade II. 75
The above studies of Duvernoy are so excellent, that we have concluded to get out a new edition. Teachers will find these studies invaluable in not only forming the taste of the pupil, but in holding their attention. They are pleasing and musical.

1032. **Messer, M. J. Paradise March. Op. 38.** Grade IV..... 35
Well-marked rhythm. Good for a school march, as well as a pleasing teaching piece.

1033. **Messer, M. J. Cecelia Galop. Op. 39.** Grade V..... 30
An unusually pleasing and good teaching piece. It is a fine piece for a pupil's effort at a Musicale.

1034. **Gillis, F. R. Wanda Polka.** Grade IV. 35
A clearly defined as well as a pleasing melody. A superior Polka. A good study in easy chords and octaves.

1035. **Schmid, J. C. Little Flatterer.** Grade IV..... 30
A rhythmic piece with simple motive. Well-defined phrases. Easy to understand and enjoy. In the popular style. Excellent for a pupil who lacks in the feeling for rhythm.

1036. **Drippe, P. A. Isabella Gavotte.** Grade V..... 35
An excellent piece. Just one to play in a pupils' Musicale. Brilliant and showy. Pleasing and well written as to harmony and content.

1037. **Drippe, Paul A. Op. 12. Helena, Polka Caprice.** Grade IV..... 35
An exceptionally fine piece of music. Dance music has its own place in a pupil's course of study, and this piece is of uncommon value, both esthetically and technically.

1038. **Schehlmann, L. Op. 31. Daily Exercises.** Grade IV..... 50
These exercises are to be given to the pupil to play from memory. They contain rhythmic and melodic motives. Somewhat after the style of Wieck's method. Many of these exercises are good for beginners, before they are able to read well, and while they need to look at the hand position.

1039. **Goerdeler, Richard. Electric Flash Galop, Four Hands.** Grade III for secondo, and IV for primo..... 60
A piece that is good for use in a pupils' public recital.

1040. **Goerdeler, R. Electric Flash Galop, Solo.** Grade IV..... 35
A good piece. Superior to most music in the popular style. A favorite with pupils. Good octave practice. Excellent for the development of the feeling for rhythm. It pleases the popular audience.

1041. **Goerdeler, R. Majestic March, Solo.** Grade IV..... 35
Pleasing and fine for calisthenic movements and marching. As a teaching piece, good for a time study. In the popular and brilliant style.

1042. **Goerdeler, R. Majestic March, Four Hands.** Grade, Secondo III, Primo IV 60
A brilliant and popular four hand piece for exhibitions, pupils' recitals, &c. Sure to please pupils and listeners.

1043. **Drippe, Paul A. Op. 16. Valse Brilliant.** Grade IV..... 50
Decidedly bright, and has a "quaking" melody throughout. It abounds in pleasing contrasts. "Showy," without being at all difficult. Just the piece to give a pupil that feels discouraged. It will bring a gleam of sunshine into his practice.

1044. **Hoffman, C. P. Valse Impromptu.** Grade V..... 60
This is the valse that good teachers have been looking after. It is more than pleasing; it is charming, and withal, superior as to style. It will be a favorite piece for public performance with pupils. Teachers will order this by tens and twenties, after once trying it.

ORDER BY NUMBER ONLY. PRICE

1045. **Mitcheson, Mary F. Petite Berceuse.** Grade IV..... 20
Here you have it! This Idyll is as delicately sweet as the perfume of a violet, and as charming as a rosebud. All of your pupils will demand a copy. A good piece to "demand" the soft and caressing touch from the pupil.

1046. **Bentley, Wm. F. At Twilight. A Song Without Words.** Grade V... 35
Rich in harmony and pleasing in melody. Effective even in the hands of an ordinary player, and especially so if finely played. Abounds in harmonic runs that are particularly effective. Carefully fingered.

1047 to 1055. **Kreutzer, Edwin. Dance Album for Happy Youth. Nine Charming Pieces.** Grade I and II. 25 cts. each.
This is a most desirable set of pieces for teaching purposes. One of the very best in this easy grade. They are as good for the reed organ as the piano Clearly defined and expressive melodies, and good harmonies. No unexpected difficulties in them. You will be safe in ordering the whole set, and will frequently duplicate your orders.

1056. **Manby, H. B. Manietta Schottische.** Grade IV.. 40
This piece has a clearly defined melody and simple harmonies. It gives the pupil practice on inverted arpeggioed chords. It has a marked rhythm for dancing.

1057. **Goerdeler, Richard. May Queen Gavotte.** Grade IV..... 35
This is a superior gavotte, rich in harmony and with a striking melody. Pupils who delight in effective harmonies, will particularly enjoy this piece. A most excellent piece to give a pupil who has the bad habit of striking his left hand first on chords, for this piece demands simultaneous tones for its best effect.

1058. **Goerdeler, Richard. Moonlight Reverie.** Grade IV..... 50
Has a captivating melody in the popular style. A piece that will be popular with teachers and pupils. Teachers will order it in quantities to meet the demands of their scholars. Especially good for cultivating the legato tonch, and softness and nimbleness of fingers.

1059. **Houseley, H. Chant Poetique.** Grade IV..... 60
One of the finest pieces we have recently published. It has more musical thought than the average piece. It improves as you play. It is carefully fingered.

1060. **Geibel, Adam. Album Leaf. Sweet Thoughts.** Grade V..... 35
A most beautiful melody, full of feeling and aecharming as emotional. Set in rich harmonies. Out of the commonplace, yet easily comprehended. An excellent piece for teaching, developing style and an appreciation of that which is good in musical art. Good practice for the singing touch, and for separating a melody from its accompaniment in the same hand.

1061. **Moelling, Theodore. Thoughts of Home.** Grade III..... 35
An excellent teaching piece. Pleasing for the pupil, while developing taste and style, and helping on important technical points. Good practice for slurs, the hand or wrist-touch on thirds and sixths, and in bringing out a left-hand melody, in one period, and the singing touch for the right hand on other parts of the piece.

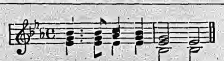
1062. **Moelling, Theodore. Moonlight Serenade.** Grade III..... 30
A sweet melody in the Nocturne style, six-eight time. A desirable teaching piece. Good for the pulling or singing touch. Phrasing is clearly defined.

1063. **Moelling, Theodore. Neapolitan Tarantelle.** Grade III..... 30
Really a melodious tarantelle, not all discord with a general lack of "tone." While containing the wild brilliancy of its class, yet it is pleasing and will be enjoyed by pupils and teachers. It calls for rapid playing. The phrases are clear, with well marked climaxes.

1064. **Moelling, Theodore. Elfin Dance.** Grade III..... 30
Bright and true in content to its title. Especially good for a pupil who enjoys brilliant music. It furnishes some good work on staccato thirds and small chords. Clear phrasing and content.

1065. **Moelling, Theodore. Hunter's Joy.** Grade III..... 30
This piece being a hunting song, does not neglect the "Winding of the Horn," yet unlike the majority of such pieces, it has a pleasing melody. It is not strictly an imitation hunting melody, but a piece that any earnest pupil will thoroughly enjoy. It gives excellent practice in staccato thirds. Pupils who prefer brilliant music, will be delighted with this selection.

1066. **Moelling, Theodore. Marriage Bells.** Grade III..... 30
A bright and brilliant piece in six-eight time. Phrases clearly defined, each having a self-evident climax. A good piece for the study of style. Some good technical points in it for slur work. Will be pleasing to both pupils and teachers.

1067. **Ganz, W. Op. 11. Words of Love Paroles D'Amour.** Grade IV..... 35
A very meritorous composition. Melodic and effective. Good for pupils' recital. The piece presents no great technical difficulties.

1068. **Moelling, Theodore. Fejee March.** Grade III..... 30
Perhaps the name will give some idea of the piece. It is a striking melody and harmony and unexpected rhythms. It abounds with striking contrasts, and is pleasing withal. A good teaching piece. Will develop well the rhythmic feeling.